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THE YEAR OF LIVING DANGEROUSLY

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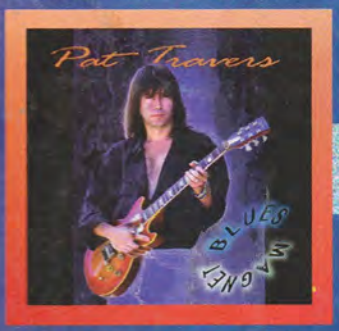
RICK DERRINGER ELECTRA BLUES BB-2023
Rick Derringer continues the tradition of high intensity blues/rock founded during his years with Johnny Winter. "Electra Blues" contains ten grinding original blues compositions which display Rick's gutsy vocals and his mastery of blues guitar. Ranging from raucous Texas-style shuffles to classic slow blues, this album further documents Derringer's return to the music he grew up on.

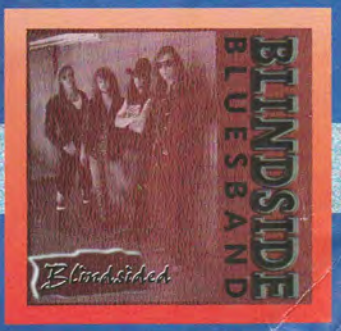
CRAIG ERICKSON/RETRO BLUES EXPRESS BB-2020
Craig Erickson further showcases his outstanding songwriting abilities, singing and full throttle blues guitar playing on Retro Blues Express. Rowdy roadhouse romps mixed with slower blues expressions, recall guitar greats such as Eric Clapton, Johnny Winter, and Stevie Ray Vaughan.

OUTLAWS/DIABLO CANYON BB-2017
The Southern rock guitar army is back! Diablo Canyon marks the Outlaws first studio release since 1986, and features large doses of multi guitar interplay led by Outlaws founder/guitarist/vocalist, Hughie Thomasson. This hard hitting assembly of new Southern Rock tunes is exactly what Outlaws fans have been waiting for.

TONY SPINNER/SATURN BLUES BB-2012
Arkansas guitar slinger Tony Spinner's debut is a stunning eleven song work that showcases his outstanding songwriting, singing and highly skilled blues/rock guitar playing. Rowdy roadhouse romps are mixed with slower moody expressions that recall artists such as Rory Gallagher, Jimi Hendrix, Gary Moore and Stevie Ray Vaughan.



PAT TRAVERS BLUES MAGNET BB-2022
Bluesy guitarslinger Pat Travers delivers an agressive collection of blues influenced rockers, laced with a powerful dose of soul stirring guitarwork. "Blues Magnet" continues the high tradition forged in classic Travers' albums like "Go For What You Know" and "Makin' Magic", yet retains the bluesy feeling of his critically



BLINDSIDE BLUES BAND BB-2021
Blindside Blues Band's Mike Onesko and Scott Johnson return with a riveting 2nd album, backed by the former Badlands rhythm section of Jeff Martin and Greg Chaisson. Blasting out blues/rock tracks that have drawn comparisons to Cream, Hendrix and Gary Moore, Blindsided further establishes the group as a standout in the blues rock genre.

MICHAEL LEE FIRKINS, LITTLE JOHN CHRISLEY, JIMMY O'SHEA HOWLING IGUANAS BB-2019
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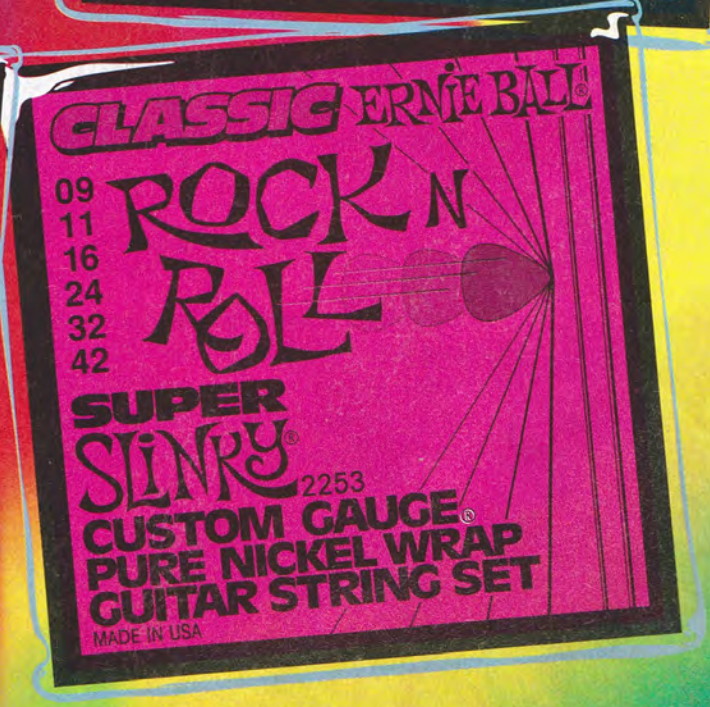

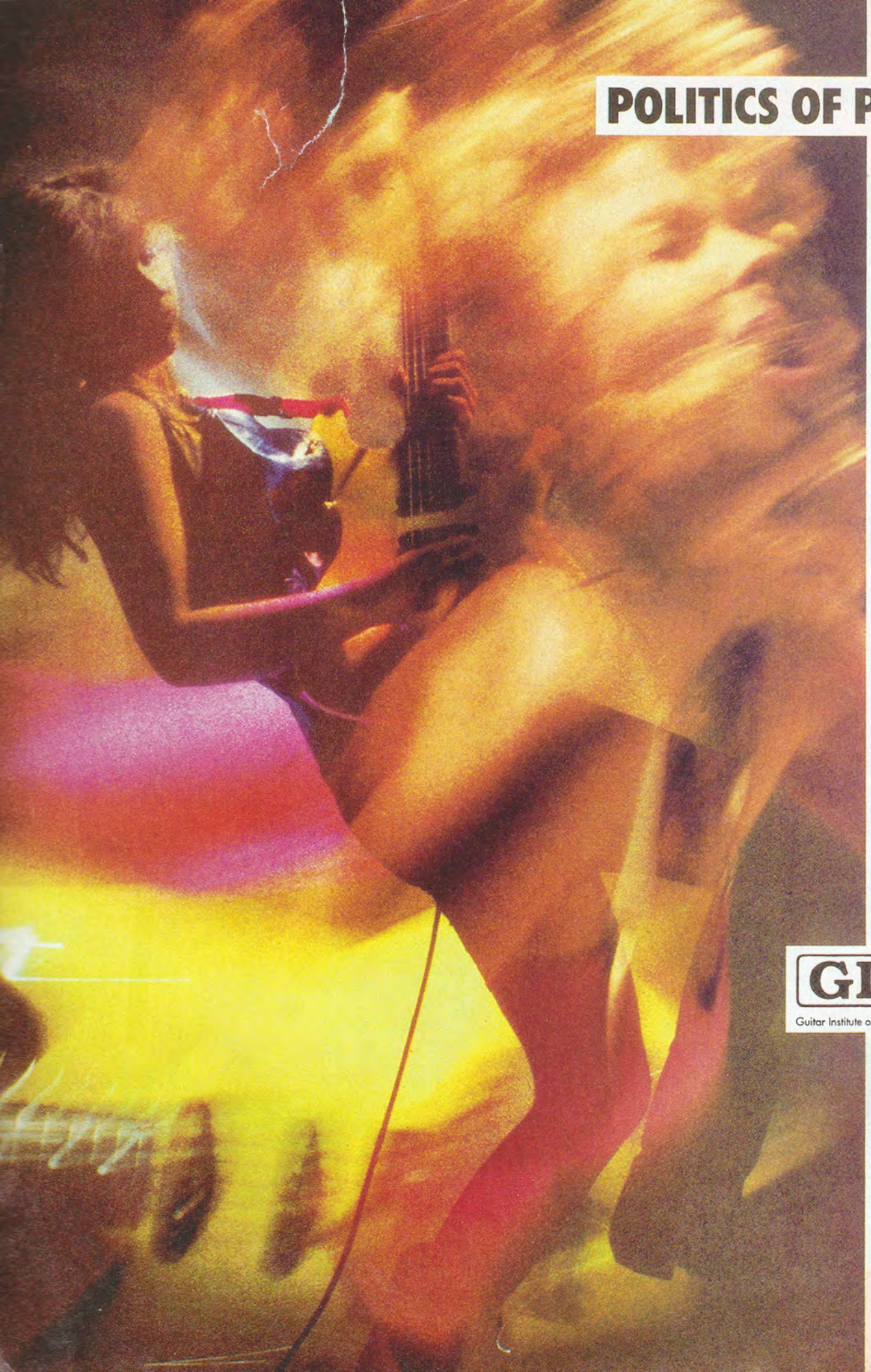

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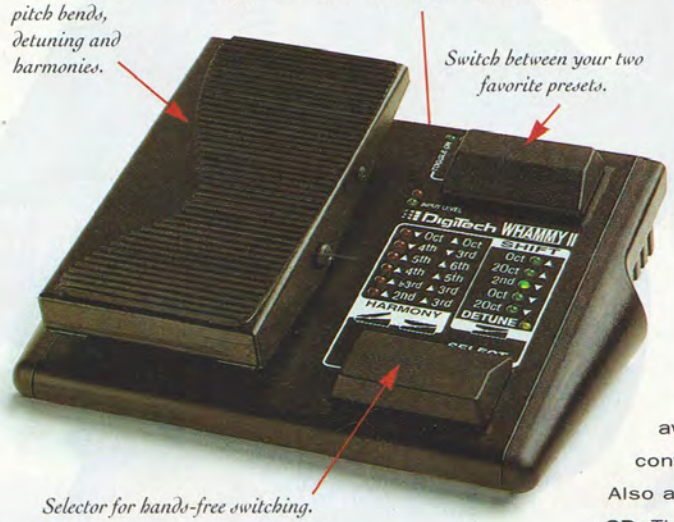

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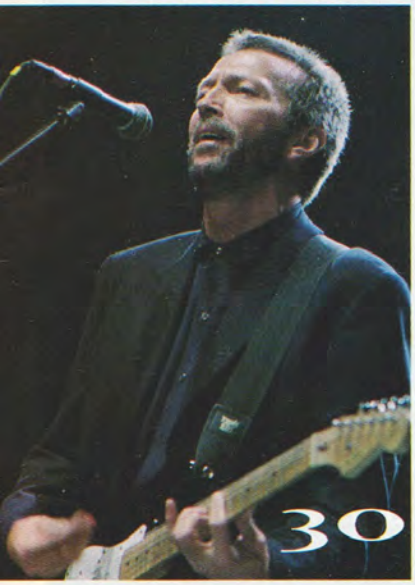
INSIDE



FEBRUARY 1995

VOLUME 12

NO. 4

Cover Illustration: Robert Eberhardt
Photos: Eddie Van Halen by Ken Settle
Jimmy Page by Ron Akiyama
Nuno Bettencourt by Lydia Criss/Star File
Steve Vai by George DeSota/London Features
Macrophotography icons throughout issue by Robert Lewis

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Guitarmed & Dangerous

Dave Pollard

This month's cover may strike you as a bit of a departure from the norm, but hey, we think this whole year is going to be a bit of a departure from the norm. So maybe in this case, words speak louder than pictures.

As guitarists, we're all living in the age of the antihero, a time when popular guitarists are scoffing at their own success. Now, most guitarists would gladly sell-off their grandmothers or give up body parts for the chance to make a living in the music business. But strangely, a lot of people who actually are successful guitarists claim that they could care less. True to the famous words of Greta Garbo from long ago, they just want to be left alone.

Thus, in 1995, the guitar player who genuinely wants to be both proficient and passionate with his or her instrument is in danger of fighting the fashion. But we all know that fashion sucks anyway. On the plus side, however, we'll have the best selection of guitarists available in years—a guitar onslaught that will be the stuff of six-string wet dreams. In addition to covering many of those players this month, *Guitar* will have personal interviews throughout the year (next issue we'll sit down and talk with both EVH and Nuno about their new albums) to make sure that you're as well-informed as any person has a right to be.

In the Year of Living Dangerously, as we're calling it, every guitarist is fighting for the amount of attention he or she deserves—oh yeah, except for G.E. Smith. In a year when a lot of players are going to be trying to raise their visibility by any means possible, how is it that G.E. Smith continues to be the most recognizable guitarist in America? Seen by millions upon millions of humans every Saturday night in his role as music director and featured musician of *Saturday Night Live*, Smith is every guitarist's nightmare come true. The exaggerated mugging, the distorted facial expressions and the bad, trendy haircuts (which always seem to have a Claptonesque bounce to them) all are part of the worst clichés ever leveled at guitarists. This fretted version of Paul Shaffer gives six-stringers a bad name, and his repeated attempts at being both a rocker and a bluesman should be used to advertise Cheez Whiz. I can't understand it and I just don't think we should be subjected to this. Maybe we should write to our congressmen.

Now that that's out of the way, let's get back to the pages in front of you. Besides spending quality time getting your eyes to uncross over our poster feature, note the results of our annual Readers' Poll (on p. 32) and see how they compare to your vote. Join us as we take a look at the popularity of guitar schools. And you'll notice that we're continuing the makeover that began last month: more changes, more improvements, more guitar stuff. Feel free to drop us a line or e-mail us on CompuServe or the Internet to give us your opinion of these modifications. We want to know what you want more—or even less—of.

After all, this year we're willing to live dangerously, too.

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GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $27.95 per year ($45.95 for two years) by Cherry Lane Magazines, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office. Canadian GST registration R127967271. For subscription information/inquiries write to: Guitar For The Practicing Musician P.O. Box 53063 Boulder, CO 80322-3063 or call (303)678-0439. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 53063, Boulder, CO 80322-3063.
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GUITAR ON THE INTERNET

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CONTEST WINNER

Congratulations to Tonya Lee of Gladwin, MI, the grand-prize winner of the "Cream" giveaway (*Guitar*, Oct'94).

RISING UP FOR RIFFS

I have been a *Guitar* reader for several years, and I have never before found the need to sit and write to a 'zine, but, after all the criticism regarding "The 15 Riffs that Made Seattle Famous" in the November issue's "Input" column, I felt someone should rise up in defense of this new feature. I favor most of the changes that have graced your pages over the years, most recently the quick-and-dirty transcriptions found in the "centerfold" pages. Many guitarists are not always interested in a note-for-note transcription down to the very finest pick tapping. These simplified riffs help the beginner and intermediate guitarist pick up a song without all the formalities of reading transcriptions, and help to provide fundamental ear training. They are an excellent way to get the feel for a song without all the technical jargon. I am a self-taught guitarist/keyboardist, and I feel that the best way to pay tribute to the artists you feature is to show their fans the brilliance of their work, not a gatefold pin-up to wank off to while you fantasize playing the tunes they made famous. The Jimmy Page riffs in the September issue are a good example of how it should be done. Too bad the Jimi Hendrix feature in October couldn't have shown a continuum of this feature. I would much rather feel the essence of the artist's music as I interpret it than look at a mini-poster and read yet another rehash of how great they are/were.

Please continue these short but sweet riffs in upcoming issues. Better yet, why not make it a regular feature! Just please don't take a few whining Nirvana-wannabes' complaints as a reason to scrap the idea. Seattle had plenty to be proud of before the rise and fall of the 86'd one. Perhaps when the red tape has cleared, you might feature some of the riffs that made Nirvana what they were. I personally would like to see some less popular styles featured. Hows about Lee Ritenour, Eddie Hazel/Bootsy Collins, Screamin' Jay Hawkins, Kerry King/Jeff Hanneman, and Johnny Cash, to name a few? Better still would be a feature on the most discredited guitarist of all time, Frank Zappa! Let's hope that you can keep up the good work and keep me renewing my subscription.

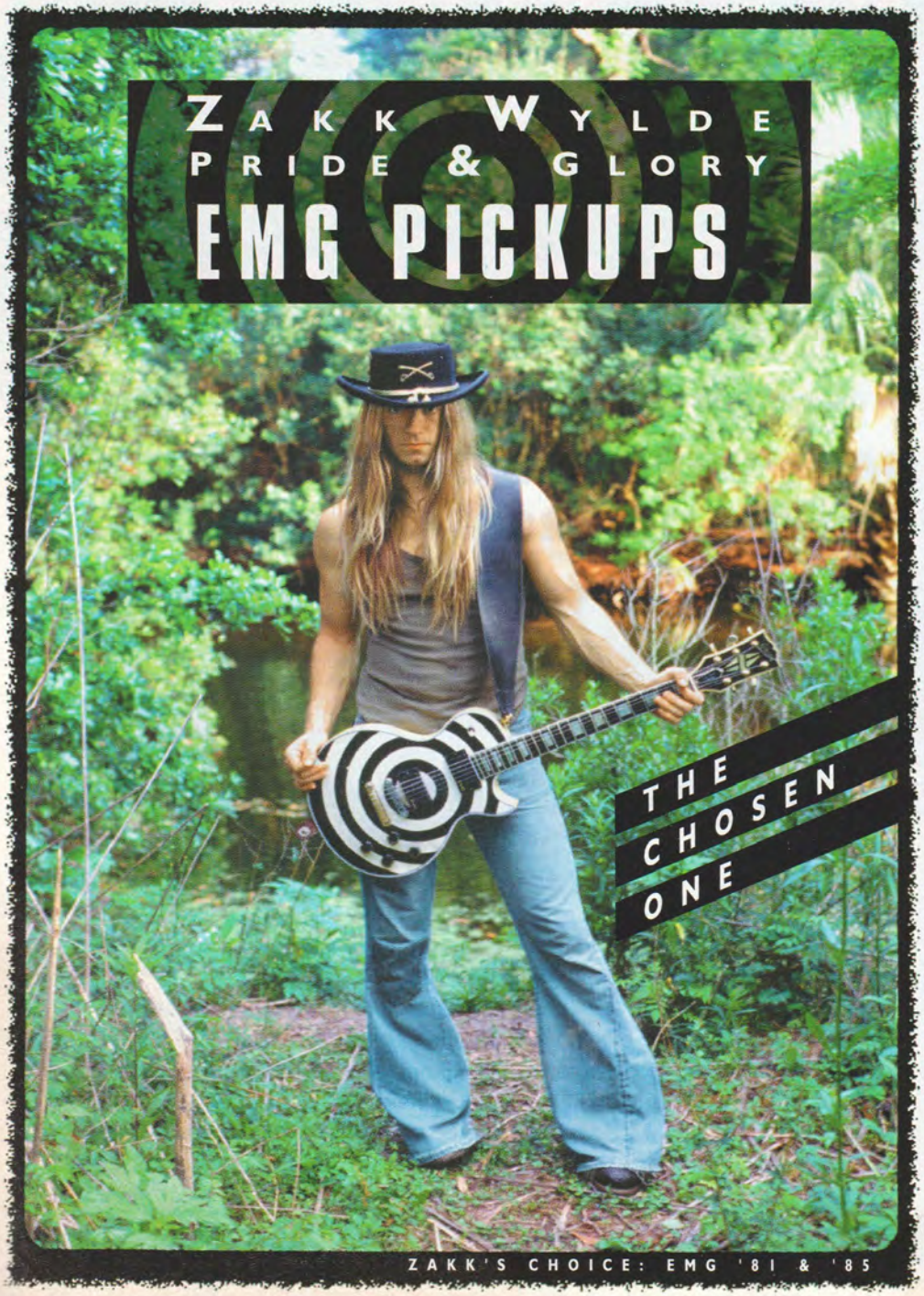
John Harley
Milwaukee, WI

BASS BREAKTHROUGHS

I am writing to comment on what Karen Murphy, another reader, had to say in the November '94 "Input" column. I have a few things to say to her:

If you're a bass player, why are you knocking other bass players?! Rex from Pantera *is* great, I have to admit, but so are Billy Sheehan and even Les Claypool! What these bass players do is so much more spir-

Continued on page 110



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Kravitz & kids

Lenny lends a hand

Kids from the Unity of Nations tour performed with Lenny Kravitz when L.A.'s House of Blues hosted a show to benefit The Earth Train/Unity of Nations tour. Slash from Guns N'Roses along with percussionist Sheila E. made a special appearance at the sold-out show as well. The Unity of Nations tour features 25 youngsters from around the world who travel nationwide sharing their personal stories and experiences with other youths who give leadership training and how-to tips on taking action socially and politically in their own communities.

—Lorena Alexander

vital signees

After Gypsy Karns of Gibson Guitars donated a 335 to the T.J. Martell Foundation, Martell volunteer Joanne Stanulonis, a Beverly Hills mathematics tutor and music teacher, got the go-ahead from the Foundation to make the guitar even more valuable by having it autographed by celebrity players, thus creating the perfect "signature" guitar to raffle at the charity organization's silent auction during this month's NAMM convention in Anaheim, CA, in the effort to raise funds for cancer and AIDS research. Inspired by the November '93 10th anniversary issue of *GUITAR* , Joanne decided to secure the signatures of the "Most Important Guitarists of the Last 10 Years" as selected in that commemorative issue. Determined to make bids on the instrument skyrocket, she got the autographs of 20 top players, from Vivian Campbell, Larry Carlton, and Gilby Clarke to Joe Satriani, Steve Vai and Todd Rundgren. Besides accepting bids on the guitar, the T.J. Martell booth at NAMM is displaying an accompanying photo album showing each musician caught in the act of signing. You can get in on the act of bidding by contacting the Martell Foundation for further information at (818) 891-0234. *—Lorena Alexander*

Stanulonis with "signature" Gibson

Courtesy Joanne Stanulonis

the noise of art

Lisa Johnson/Courtesy Capitol Records

Everclear

"I knew my technical ability was never going to be that of a Satriani so I decided to make up in creativity what I lacked in technical finesse," says Everclear guitarist Art Alexakis. There's no shortage of ideas on the Portland-based trio's self-produced Capitol debut, *World of Noise*. Alexakis relies on fractured licks, excessive string bending, dissonant droning, and wailing feedback all crammed into three-minute songs that are mostly bereft of solos. "A lot of people think we're pussies," insists Alexakis. "One man's noise is another man's pop music." Alexakis certainly has his own concept of what it takes to make a hit record: Everclear's album was recorded on the cheap for a mere $400 in his basement on an 8-track 1/4"-tape recorder, but the label liked it so much that it was released with little more than a quick remastering. The guitarist's gear is similarly low-tech; a semi-hollow '67 Guild Blackbird with a Bigsby whammy, played through a 1975 Fender Super Twin.

At work on the band's next record (tentatively titled *Sparkle and Fade),* Alexakis is already taming the feedback, diversifying the tones, and introducing more elaborate chord voicings into his music. "Like any good guitar player I'll eventually learn my craft," he says. "The trick is to learn to assimilate your influences but not wear them on your sleeve. I want to avoid the obvious clichés, and instead create my own." —*Lee Sherman*

The Buzz

Bassist **Alec John Such** and **Bon Jovi** have amicably parted ways....Vinylphiles should note that in addition to releasing a vinyl edition of their new *Vitalogy* album, **Pearl Jam** has just issued their debut album *Ten* on vinyl as well....**Mudhoney** vocalist/guitarist **Mark Arm** plays guitar on the **Bloodloss** 10-inch album released on L.A. indie Sympathy For The Record Industry, while lead guitarist **Steve Turner** started his own Seattle-based indie label Super Electro, which has released **The Fall-outs'** new album. As for Mudhoney itself, the group's working on their forthcoming fifth album (due this spring) with producer **Jack Endino** at The Ranch in Seattle.... **Rob Johnson** (featured in *GUITAR*'s June '92 "Resume" column) asked that we let readers know about his just-released, eponymously titled indie album. For more info, write him c/o Screemin' Geetar Records, 809 Cherrydale Ave., Columbus, OH 43207-4911....Just reaching sales of 14 million, **Bruce Springsteen**'s *Born in the U.S.A.* album now ties with **Fleetwood Mac**'s *Rumours* and the **Eagles'** *Greatest Hits 1971-1975* for second place on the all-time best-selling album list....When the movie *Tales from the Crypt Presents Demon Knight* opens this month on Friday the 13th, you'll hear **Biohazard** performing the title track, joined on the soundtrack by cuts from **Megadeth**, **Melvins**, **Pantera**, **Rollins Band**, **Ministry** and **White Zombie** among others...That's guitarist **Kevin Eubanks** now leading the *Tonight Show* band while **Branford Marsalis** takes a leave of absence "of undetermined length," reportedly to spend time with his eight-year-old son and to embark on a tour....**KISS** has their 28th album underway (due this spring), working with longtime cohort **Bob Ezrin**....Could Australian guitar wunderkind **Nathan Cavaleri** soon have his own half-hour TV series after making his acting debut in last summer's film *Camp Nowhere*?....**Ted Nugent**'s *Spirit*

➥

THE F**K-UP

Kevin Salem

Karen Kuehn/Courtesy Roadrunner Records

"I had two guitar lessons in my life," relates Kevin Salem. "Always play with a pick, and always play with people better than you."

From the sound of it, Salem, a producer/guitarist and solo artist, has benefited greatly from those terse "lessons." His solo debut, *Soma City*, crackles with energetic playing and charismatic songwriting. Salem, in addition to starring in the "influentially successful" Boston-based post-punk outfit Dumptruck, has produced acts like Lisa Loeb, Madder Rose and Chris Harford, and has played with the likes of Freedy Johnston and Yo La Tengo. All from a guy who has the dubious reputation in the industry of being the one who "fucks things up."

"I always get calls to be the fuck-up in the studio," he admits. "I guess I'm good at fucking up tracks by other guitarists." Salem employs his unorthodox philosophy with a lot of single-note droning, scads of distortion, and fiddling with mic placement. "I do the unexpected in the studio, rather than go after a slick sound."

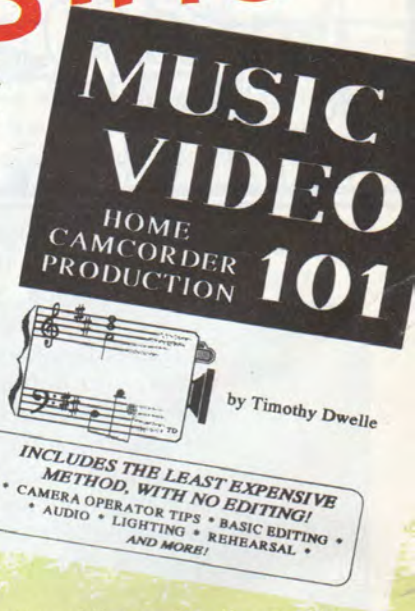
Soma City, recorded live (except for the vocals) and often on the first take, succeeds on the basis of Salem's organic approach and the bristling efforts of dueling Jazzmasters—the other played by bandmate Todd Novak—through two Fender amps ("In theory, it shouldn't work but it works great for us").

"I love to jam, too," says Salem. "I think it's really a lost art. Everyone seems to be so career-oriented these days. Sure, songs are important, but nothing's more important than having fun when you're playing music." —*Bob Gulla*

calling all video virgins

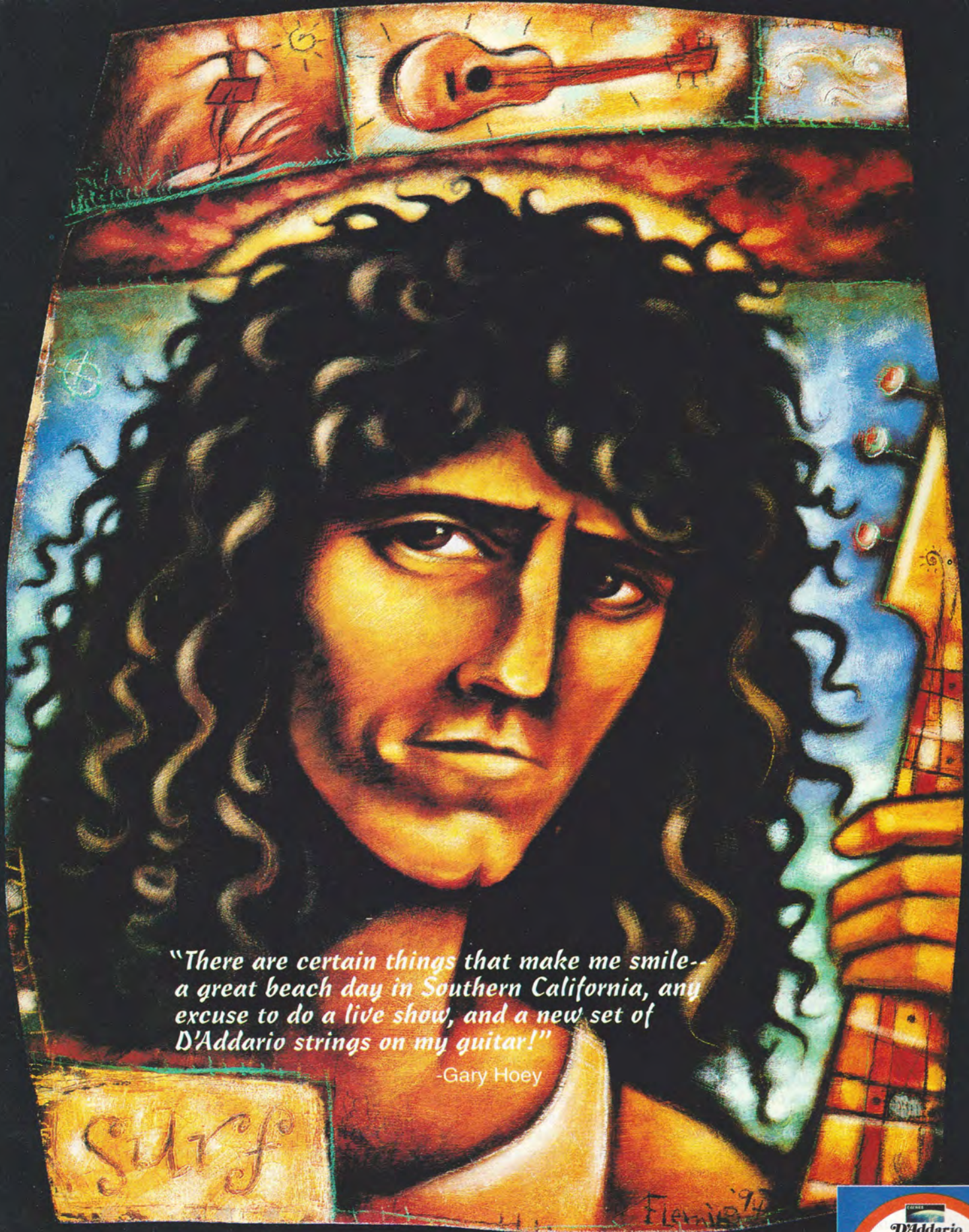
The next time your band gathers to scrutinize the tapes of last week's rehearsal or Friday night's big gig, why not suggest videotaping future practice sessions and club dates? Or if you're not a member of a band yourself but have an enterprising nature, consider how many bands would jump at the chance to study their performance on videotape—it beats standing in front of the mirror to get all the right moves down. We're not talking big-budget MTV video escapades but inexpensive home camcorder production, and that's exactly what Timothy Dwelle's *Music Video 101* instructional booklet aims to teach. A how-to manual for beginners and anyone looking to produce a demo-quality video, *Music Video 101* is basic but thorough, and as user-friendly as any aspiring video-maker could want. At $7.95 (plus $1 shipping), it's the cheapest course fee you'll ever pay. To order, send your name, address, zip code, phone number, and check or money order to TIMTV, Post Office Box 2251, Douglasville, GA 30133 (shipping to Canada is $2, $3 for foreign orders; U.S. funds only).

—Lorena Alexander



The Buzz

of the Wild album was recorded in Michigan at Tazmania, the studio the Nuge designed, wired, and built last year with his bandmate **Michael Lutz**, onetime **Brownsville Station** bassist/vocalist/songwriter....Next month **Slash** debuts his first solo album with the band he's named **Snakepit** featuring **Alice In Chains** bassist **Mike Inez**, rhythm guitarist **Gilby Clarke**, **Guns N'Roses** drummer **Matt Sorum**, former **Jellyfish** guitarist **Eric Dover** on vocals, and Slash himself doing lead guitar honors. While he awaits some sign of life in the ever-unpredictable GN'R camp, Slash will do a bit of touring to support the album....During his time off the road recently, guitarist **Neil Zaza** pulled together a pair of videos, one a concert video that documents his live performances titled *The Neil Zaza Band: Unleashed*, and the other an instructional/interview/in-studio performance video called *Neil Zaza: Techniques and Insights* (which demonstrates the guitarist's "piano" technique that is a hit at his clinics). In addition to footage of early concerts, both videos showcase material from his *Two Hands, One Heart* and *Thrills and Chills* CDs. To purchase either video, contact IMC, Inc. at 1-800-874-7354....Expect a new **King Diamond**



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1994's Soundcheck winners

love riot in the house

The panel of music biz execs judging Yamaha's annual "Soundcheck" music showcase named the Baltimore alternacoustic quartet Love Riot the grand prize winners in the 1994 National Finals held at L.A.'s House of Blues, who donated $2,500 worth of recording time at the band's studio of choice. Also part of their grand prize winnings were consultations with music industry pros, the all-expense paid opportunity to participate in the third annual, worldwide MusicQuest showcase in Japan, and along with the other four bands who made the National Finals, a $3,000 development fund for their music career, plus the knowledge that past Soundcheck winners have gone on to sign major recording and publishing deals. Before you know it, 1995's Soundcheck competition will be off and running. Any bands interested in getting involved can call 1-800-451-7625.

As for the House of Blues, this month TBS launches its weekly concert series *Live from the House of Blues* featuring performances by some of the hottest artists in pop, rock, country, blues and jazz straight from the stage at either the New Orleans or L.A. House of Blues (the club's two other locations are Cambridge, MA, and the soon-to-open Manhattan club). Considering the venue's history of noteworthy jam sessions and surprise guests, viewers can count on some memorable music events in the comfort of their homes. The series airs on Friday nights, with an encore showing on Saturday nights. Check your local cable listings and get those VCRs ready to roll!

—Lorena Alexander

Courtesy Giles Communications

The Buzz

album by summer. Entitled *Spider's Lullaby*, it features the **Mercyful Fate** frontman himself along with KD co-founder **Andy LaRoque** on guitar, **Herbie Simonsen** on guitar, **Chris Estes** on bass, and **Darrin Anthony** on drums....Drummer **Chris Reece** has left **Social Distortion** to pursue a full-time career in artist management after 11 years with the band....After 19 years as drummer with **Tom Petty & the Heartbreakers**, **Stan Lynch** and the group have parted ways....Meanwhile, **Cinderella** has signed on their new drummer, Harrisburg, PA's **Ray Brinker** from the band **Barefoot Servants**....**Bill Laswell**'s *Lost in the Translation* album includes some of the last recorded tracks by both the late guitarists **Eddie Hazel** of **Funkadelic** and **Sonny Sharrock** on the cut "Peace," which also features **Pharaoh Sanders** on saxophone. **Shankar** and **Jah Wobble** appear together on "Aum," **Ginger Baker** on "Flash of Panic," and **P-Funk All-Stars George Clinton**, **Bernie Worell** and **Bootsy Collins** jam on "Cosmic Trigger"....Next month *A Boy Named Goo*, the latest **Goo Goo Dolls** album, arrives....Tempe, AZ, band **The Refreshments** took home the grand prize in the 1994 National Ticketmaster Music Showcase, winning a check for $3,500 (presented to all five unsigned bands who made the finals) and a one-week recording package donated by the studio Bad Animals/Seattle....Maybe you can't be coaxed into 'fessing up to being a closet *Melrose Place* voyeur, but not allowing yourself the guilty pleasure of the show's soundtrack album means missing out on previously unreleased tracks by **Dinosaur Jr**, **Paul Westerberg**, **Urge Overkill**, **Seed** and others....Guitarist **Fred "Sonic" Smith**, a founding member of pioneering Detroit rock band the **MC5** (legendary for the notorious punk-rock anthem "Kick Out the Jams"), died of a heart attack at the age of 45 on November 4, 1994. Smith is survived by his wife, rock poet **Patti Smith** (whose track "Frederick" on the 1979 album *Wave* was written for him) and their two children.

—Lorena Alexander

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STOLEN guitars

Anne Petty/Courtesy Malmsteen's Militia

Yngwie with his Chet Atkins Classical

In the November '94 "Street Noise" we printed Dimebag Darrell's plea for help in hunting down his missing Dean guitar. Now, unfortunately, two more players—Yngwie Malmsteen and Queensryche's Michael Wilton—find themselves the victims of theft, and ask the assistance of anyone who might be able to provide information on the stolen instruments. Three of Yngwie's best-known guitars are gone. His Gibson Chet Atkins Classical was stolen from the backstage area of Hallandale, Florida's Button South following his June 30th performance there last summer. A solid-body classical, it's cream-colored with black marks on the body (from the rubber prongs of its stand). This is the guitar Yngwie made famous from use during his intro to "Black Star" (get a good look at it via the *Live in Leningrad* video). It was stolen with its brown Gibson case. The other two guitars were stolen after Yngwie's September 9th appearance at Foundations Forum '94 in Burbank, CA, at the Burbank Hilton Convention Center. The Fender Strat has a 1971 reissue cream-colored body with a Ferrari sticker on the back. Its left-handed (upside down) neck is a 1966 reissue, maple, with scalloped fretboard and visible cigarette burns near the headstock. The guitar, which has no clear serial number, has a limited-edition neckplate with the inscription "40th Anniversary 1954-1994," and was stolen without its case during the post-show load out. Also stolen without its case at that time was a nylon-string Ovation Acoustic/Electric classical with semi-hollow body and trademark Ovation curved back. It is one of only three models of this particular guitar, with a natural wood top and dark brown back. Should you encounter anyone claiming to have any of these instruments or looking to sell them, contact Malmsteen's Militia at once: P.O. Box 5032, Tallahassee, FL 32314.

Michael's missing ESP

Meanwhile, Michael Wilton's favorite white ESP guitar—the very one pictured on the December '94 cover of *GUITAR* —was stolen en route to the West Coast from Europe. The serial number is 17663. If you can provide any information leading to the return of his guitar, Michael asks that you phone (206) 957-1318, and he promises, "We'll take care of you." —*Lorena Alexander*

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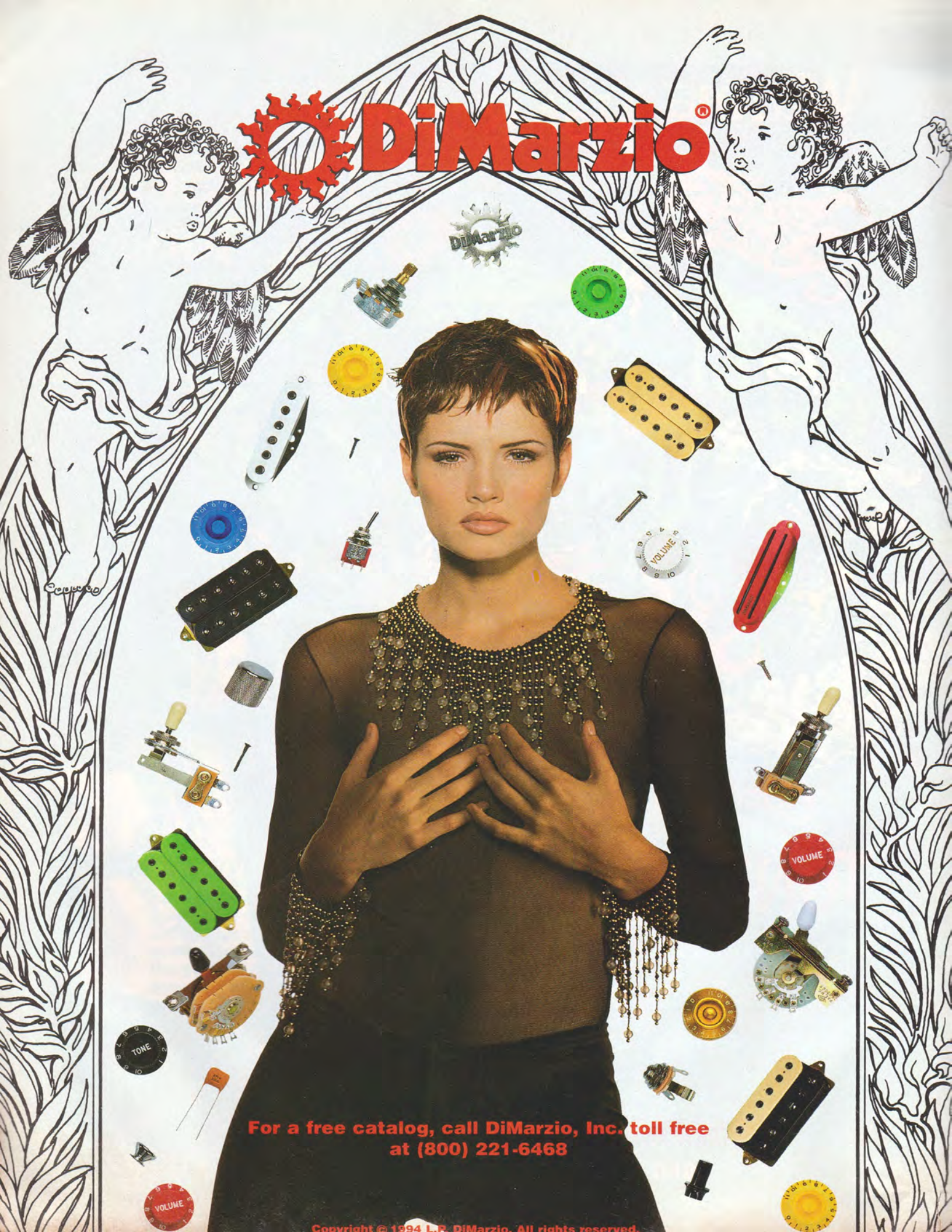

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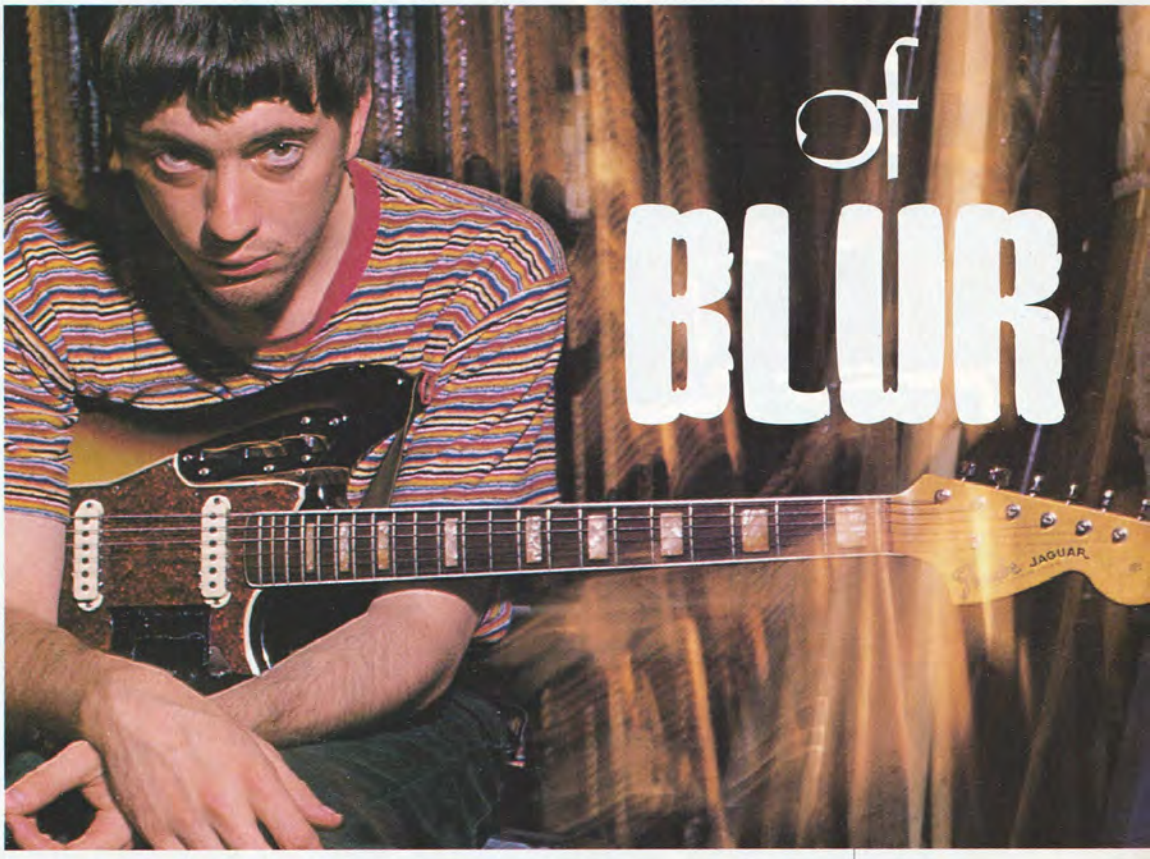
Graham Coxon of BLUR



by Bob Gulla

The room is clean and unmistakably corporate. An oval mahogany table polished to a glisten and lined with headphones and telephones fills the center of the room, and a rack of bad-ass stereo components dominates one wall. It's a listening room, a boardroom of sorts, and some big-time decisions go down here—bands are embraced, bands are dumped, careers are made, careers are broken. In walks a bedraggled Graham Coxon, guitarist for the cheeky London quintet Blur. His band was embraced in this room, their career most definitely made.

Dressed in an oversized army waistcoat and black jeans, the 25-year-old Coxon looks tired and, arguably, hungry. His is a classic English countenance—thin, white, angular—and his hair, a short mop he constantly pulls down closer to his eyes, is dark and slept on.

"There are branches I've gone up and come back down," he says in a whisper, addressing the way he's grown as a guitarist. "Some [branches] died and fell off; other ones keep growing longer. Sometimes I go too far out on one and it breaks."

Blur's stylistic breadth has made Coxon a premier player on the alternative rock scene. The band's recent album, *Park Life*, traverses decades of musical genres—cocktail, r&b, blues, hard rock, pop, and punk—without losing credibility or their audience. "We call it 'pop noir,'" says Coxon, speaking into a Styrofoam coffee cup. "It's like black comedy. A lot of it has a slightly sinister slant to it."

In the beginning, it was the nascent, three-chord punk rock of The Jam and the woolly noise of The Who that seduced Coxon, persuading him to drop the sax and pick up a guitar. At 15, he purchased his first serious instrument, an Aria Pro 2 Les Paul, for "80 quid" (about $150). A few years later, just after Coxon graduated college, Blur had a hit on their hands with the debut album *Leisure*. Since then, innovation and eclecticism have become Coxon traits.

"When we did *Leisure*, I was into trippy, spiky blocks of sound," he explains, "and the keyboards didn't play as prominent a role. So we layered seven or eight guitars on the record to fill the gaps." He slouches down and lays his head on his folded arms. "Now we're introducing more keyboards and we've stripped it down to being just one guitar part throughout a song. It's more limiting performance-wise, but it's more interesting to play."

Now Coxon is a guitarist in a pop orchestra, if you will, and he has handled his change of roles—from front noise to background sounds—quite admirably. "With our new musical attitudes, it's not obvious where the guitarist fits into these songs." On *Park Life* Coxon is a chameleon, changing his colors to match the song. The title cut finds him in a Ronson-era Bowie mode, while the single "Girls & Boys" romps along in a funky stupor. "Bank Holiday" rages in a thuggish, punk-rock sort of way, while the schmaltzy, string-ridden ballad "To the End" finds Coxon tossing in tasteful fills and subtle minor-chord rhythm tracks. On "London Loves" he pulls off a marvelously bent solo: "I ripped Robert Fripp off directly from his solo on [Bowie's] 'Fashion.'"

Armed with tremolo, a few distortion units, and wah-wah, Coxon uses nothing more than his imagination to paint *Park Life* an astonishing spectrum of colors. The recording is a masterwork of pop-rock diversity, due in part to frontman Damon Albarn's crack writing. But for our purposes, it's Coxon's inspired versatility that pours gasoline on the fire.

"I don't like being easy on myself," he admits, yanking his hair down. "The playing on *Park Life* was dark and a bit mysterious, so that's the way I played. The song tells me what to do and I just give it what it wants. Sometimes it ends up not sounding like me at all. Sometimes I find myself playing crappy pseudo-reggae like you hear on [soda] commercials, but, hey, it just seems to fit."

Kristin Callahan

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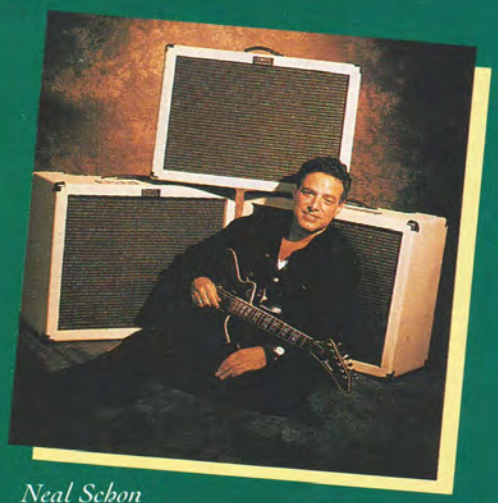

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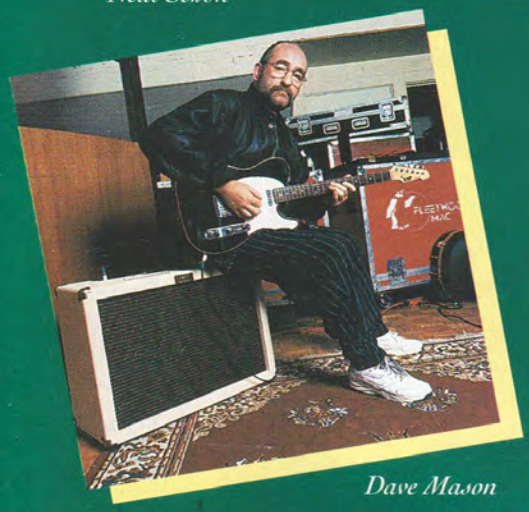

Dave Mason

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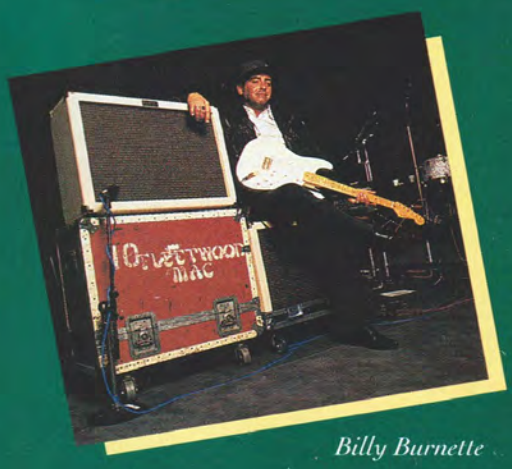
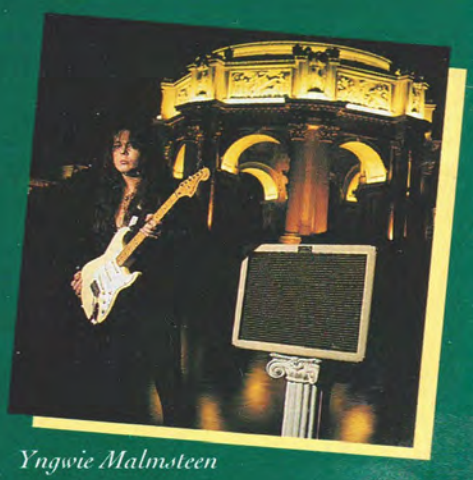


Billy Burnette



Yngwie Malmsteen

Frank Hannon of Tesla

What band sells millions of copies of each album they record, is one of the biggest-grossing touring acts in the country, and is named after the father of electricity? If the name Tesla didn't exactly roll off your tongue, you're not alone. Despite their success, the Sacramento-based band has never become a household word, largely because of their reluctance to live up to rock-star stereotypes. "It used to bother me," says Frank Hannon, who along with Tommy Skeoch makes up the Tesla lead-guitar team they've dubbed Mess'n'Finesse. "I used to be striving for some kind of recognition but now I've realized that it's not really that important."

When Tesla is recognized, it often turns out to be a case of mistaken identity. A hard rock group, Tesla was one of the first to go unplugged with their *Five Man Acoustical Jam* in 1990, an unusual case of an untrendy band starting a trend. "A lot of people comment on that record, and all it was was one night in a club," says an only slightly defensive Hannon. "Now every group in the world is doing an acoustic set. It's always been a part of our sound and it always will be, but we have a lot of different styles in our music. You can't really categorize us."

Most prominent among their blues, folk, and hard rock influences is a profound '70s approach evident in everything from the vocal harmonies to the arrangements. "That type of music is definitely a big influence on me as a guitarist," says Hannon, citing Ted Nugent, Rick Derringer, and Joe Perry as favorites. "In the beginning, when I was a lot younger, I was always into trying to play really fast. A lot of guitarists are trying to prove themselves at that age. With time, you learn that it's really about writing good songs. If we are influenced by a group like Aerosmith it's because they wrote great songs; it's not because Joe Perry played a super arpeggio. It's the emotion that has influenced us from that era."

The music scene has changed considerably since Tesla first appeared in the mid '80s along with groups such as Def Leppard and Motley Crue, but on their new Geffen album, *Bust a Nut*, the band continues to put the music first, relying on excellent chops, strong arrangements, and great songwriting. As usual, the musical styles vary, from the pure crunch of "Shine Away" to the countrified funk of "Mama's Fool."

"That song was originally called 'Mountain Jam,'" says Hannon. "I live up in the Sierra mountains and I was just sitting out here on the porch when it came together. I like country guitar. I like the string bends and stuff." His taste in guitars is equally discerning. Hannon's collection includes a '91 Firebird, a '93 SG '68 reissue, a '90 Les Paul flametop, an '87 Paisley Telecaster, an '89 sunburst Telecaster, an '86 double-neck Gibson, a Gibson Dove acoustic, and a Gibson Starburst acoustic with a single cutaway. Hannon prefers to get his sounds the old-fashioned way, by matching the guitar to the feeling of the song. "I get the most out of the sound if it's just straight out of the guitar and into an amp," he says. "The feeling comes more from the chord changes. I don't even like to have a lot of distortion.The sound comes from the guitar and the way you play it. I want to be able to get the feeling from my hands and my soul rather than a processor."

Skeoch & Hannon

Ross Halfin

by Lee Sherman

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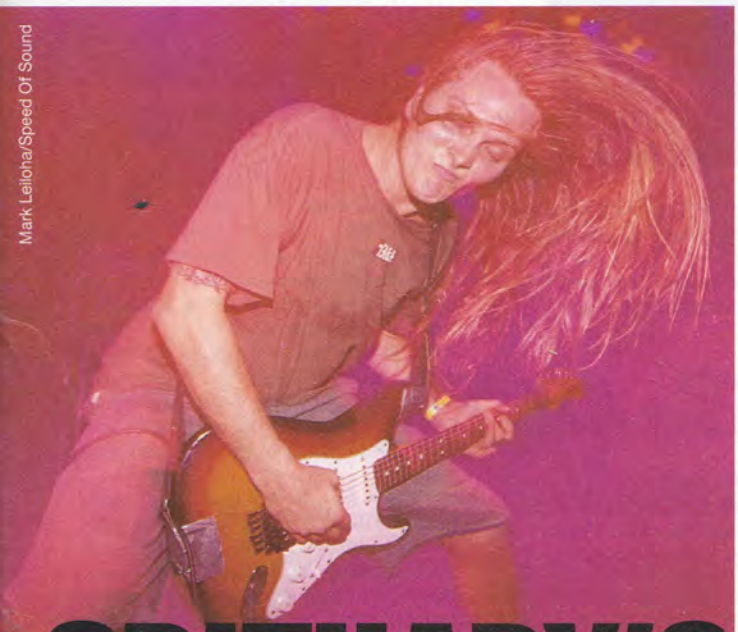
Joe Giron

TESTAMENT'S

eric peterson & james murphy


Mark Leiloha/Speed Of Sound

OBITUARY'S

trevor peres

by Lee Sherman

In rock music as in life, sometimes you have to reach the depths before you can rise again. No band knows this better than Testament. After *The Ritual*, a commercially oriented album that caused many long-term fans to become disillusioned with the band, and infighting that led to the departure of star guitarist Alex Skolnick and drummer Louie Clemente, many thought it was all over for Testament. But the band remained determined. Enlisting death-metal guitarist James Murphy, who had played on records by Death, Obituary, and Disincarnate, Testament went to work on what was to become its latest Atlantic album, *Low*.

On *Low*, Testament has embraced the dark side like never before. Not only has the band survived the loss of Skolnick, it has produced its finest record in years. This time out the emphasis may be more on songwriting and cohesive band-work, but guitar fans can relax. *Low* is loaded with incredible guitar playing, from both Murphy and band founder Eric Peterson.

Due to Skolnick's notoriety, many fans expected Testament to look for an equally well-known replacement. It turns out that's exactly what the band didn't want. "I wanted to find someone who was already in the business and well-established but who still had some fire in them and wanted to prove something," says Peterson. "Obviously we needed someone who was capable of playing Alex's stuff and understood theory, but we also wanted someone who wasn't too much of a virtuoso. When James was suggested, I wasn't really familiar with him but I was familiar with the Death record [*Spiritual Healing*] and I knew that the leads were up to par. When I listened to the other records he had done, I wondered why he was limiting himself to death metal. I could tell that he would fit in really well with us."

Testament has exposed a side of Murphy that not even he knew existed. "It's still heavy, and it's still aggressive, but there are different dynamics to it. I'm able to build off the rhythms a little more," James acknowledges. "You can hear it on the solo to 'Low' where the rhythmic figure I'm playing off becomes an integral part of the solo and then I take off from there."

Testament is now a two-guitar band, with Peterson and Murphy trading off licks on such tracks as "All I Could Bleed" and "UROTSUKIDOJI" in a manner that harkens back to an older style of hard-rock guitar playing as practiced by Michael Schenker, John Sykes and Uli Roth. Peterson says this is what he's really always wanted. "In the early days, before Alex was in the band, I was influenced by people like Tony Iommi, Glenn Tipton from Judas Priest, and Uli Roth. I was just starting to learn that stuff when along came this kid named Alex Skolnick. He was so good that his position became lead guitar. A lot of insecurities were raised; it was like playing with Yngwie."

Murphy shares a solid grounding in technique and a well-developed sense of melody with Skolnick, but his solos are less structured and his chord voicings are simpler. "I met Alex way back on the *Legacy* tour [1987] and we talked about our influences then," he recalls. "As it turns out, I've had the same influences as him for years. My favorite players are people like Steve Morse, Al Di Meola, Allan Holdsworth, Eric Johnson, and Stevie Ray Vaughan. But as far as what he wants to play, his heart is in a different place than mine. I don't want to play a really commercial type of music."

Comparisons to Skolnick will continue to haunt Murphy for some time to come, but after one listen to the siren drone on "Ride," it's clear that Murphy is his own man. "There was a section in the middle where I really wanted to play something but the band insisted that the song didn't have a lead," he recalls. "I felt I could do something that wasn't just running through scales and arpeggio sweeps but something that would be short and sweet and fit the mood of the song. It's a series of doublestop bends in the

Continued on page 107

Axe Sense

Bob Berg/Retna

Compulsion

Creature Comforters

"Look at his fingers," says Compulsion lead singer Josephmary, pointing to guitarist Garret Lee's hand. "Stubby things they are." I look; they're stubby. Not your average guitar fingers...

"But they actually do stretch," says Lee quietly in his own defense, his lemon-lime accented hair much more noticeable than his hands.

"He'll play a G wrong," Josephmary continues, "like no other player does if he's playing by the book, but it ends up sounding brilliant!"

Lee and the rest of Compulsion sit around a cocktail table at a pomo Manhattan hotel. "There's no other band like us in Britain at the moment," Lee says. "We're a bit lively and such, so people say, 'Oh, they must be punk. Punk's back!' But punk isn't gonna come back any more than Glen Miller will! It's rock'n'roll. It's an independence of mind."

On the band's new record, *Comforter*, Lee and the gang exert considerable independence from much of what's being done these days. It's no-holds-barred, blue-collar hard rock. "I just love the primal sound of a raw guitar," Lee says. "Once you start getting into the technicalities of it, I think you lose the ability to find that sound. It's possible to learn too much."

When he was younger, Lee spent hours a day jamming to cheesy rock songs in his bedroom. By butting the body of his guitar against a window, he discovered cheap amplification. "The bigger the window, the louder the amplification. My brother would be at one end of the window on bass, and I'd be at the other end with my guitar. Bloody awful music, but fun." —*Bob Gulla*

big head todd & the monsters

A Head for Music

"I enjoy playing, but because of that I'll always feel frustrated," says guitarist Todd Park Mohr. "The times when I feel like I'm doing something great as a guitar player are rare."

"Solid" might be a good word to describe Mohr's guitar playing on the new Big Head Todd & The Monsters release, *Strategem* (sic). After a passing (and very successful) fancy with blues-based pop, this album marks a return to classic blues.

"Blues has been our foundation and I really haven't had a desire to go much further than that," says Mohr, citing Albert King and Mississippi Fred McDowell as prime blues guitar influences. "I'm an instinctive player," he says. "I'm educated in the sense that I can read music, and I play other instruments, but I consider myself more a songwriter than a guitar player." Solid songwriting lays the groundwork on *Strategem*, an intimate project Mohr spent a solitary six months writing. "It was a very personal project," he says. "It's very much about coming into being; a positive view of death in a way that it makes you feel more alive."

John Popplewell

In addition to the songwriting, Mohr kept tight control of production. "I didn't feel anybody else was qualified to make this record. I knew exactly how it was going to be put together and I didn't want anybody to interfere with it."

Mohr wrote *Strategem*'s fundamental riffs first. "I had a disorganized body of guitar ideas that I joined together, and then wrote songs based on those melodies. After I had the structure in place I mapped out its syllables and wrote the lyrics." —*Bob Gulla*

God's Favorite Band

Power Trinity

All three members of the Minneapolis powerhouse trio God's Favorite Band started out as drummers. Now two of them, Chris Benson and Jim Crego, play both bass and guitar. When Crego writes a song, he plays guitar on it. When Benson pens one, he does the honors. "We decided that if we would ever get a bass player, our guitar playing together would get too sick," says Crego. "So we ended up improving our bass playing and doing it ourselves."

Jill McLean/Twintone Records

The band's third record, *Down to the Filter*, showcases two different sides of the band. Crego's songs lumber down the heavy, classic-rock road ("I learned the first two Zep records note-for-note"), while Benson goes for the punchy, punkier side of things. Both sides roar like an angry surf after a hurricane.

"I wrap my hand around the bridge and dig in hard," Crego explains. "Chris strums more and plays more open stuff. I'm a chugger." Instrumentally, Benson and Crego pulled a switcheroo while recording, too. Benson used a Carina Explorer for his rhythm tracks and a '75 Les Paul Custom for his leads, and Crego used the Les Paul for his rhythm tracks and the Explorer for his leads. If that's not quirky enough, how about the fact that it's drummer Andy Wolf, not Crego or Benson, who's the band's real collector of vintage guitars?! —*Bob Gulla*

lone kent

Who's Buried in *Granite*'s Tunes?

Lone Kent's smoldering Relativity debut, *Granite & Sand* (previously available only on Crammed as an import), instantly begs comparison to a high-voltage, high-noon shoot-out between Mark Knopfler, Chris Rea, Ry Cooder, and Steve Vai (no, really). The son of an American diplomat, Kent—who was born in Germany, attended Berklee, and currently resides in Toulouse, France—doesn't mind the comparisons, but does feel that his influences tend more to filter through as a "desire or state of mind.... What I wanted to do with *Granite* was create something that's familiar and yet can't be pinned down. To me, Steve Vai is the most interesting electric player out there—he's the equivalent to the impact Liszt and Paganini had about 100 years ago. What I get from him is a feeling of abandon, of knowing that my fingers will always play the right stuff even if I don't know what it's going to be."

Mina Tarnera/Relativity

The bedrock of *Granite*'s moody arrangements is Kent's fluid meshing of atmospheric acoustic lines (the scratchy, metal-against-metal slide work done on an old Guild D35 for "What I Got") with a potent, electrified stew (the panning tremolo effect on the instrumental "Great Planes," coaxed from a green Fender Elite). And yet, Kent, who's proudly added a new, "hassle-free" PRS to his expanding guitarsenal, has never considered cost and prestige to be major purchasing points. "I may have what appears to be a useless or uninteresting guitar that I bought for only $200, but so what?" he questions. "The instrument itself shouldn't be a big deal. It's all in what comes out of *you*."

—Mike Mettler

Paul Natkin/Photo Reserve

mighty mighty bosstones

"He's The Boss"

Q: When you grow up in the late '70s and you chow on a steady diet of hardcore punk bands like The Clash and Stiff Little Fingers, and you wash 'em down with ska bands like The Specials and English Beat, what kind of music do you end up playing when you form your own band? **A:** Ska-core, a unique hybrid that welds the brute power of hardcore to the manic energy of ska. Chief (read "only") purveyors? The Mighty Mighty Bosstones. Principle product? Their recent *Question the Answers.*

Though Bosstone guitarist Nate Albert doesn't believe the "ska-core" tag applies as well as it used to, his band still hawks a furious blend of spastic ska and heavy rock that gets plaid-bedecked crowds surfin' coast to coast.

"We're trying to go deeper into the genres," Albert explains. "Instead of skimming something jazzy, something reggae, or something metal, we're more into developing each type of playing." This genre-surfing has helped Albert fashion himself a dazzling technique: part power, part speed, and part ballsy insanity.

"Ska is [played] in triads; it's all left hand," he says. "My left hand has gotten so fast in making different chords it's silly. There's one muscle in my left arm that's bulging so much it's ridiculous!" He laughs, "It's hard to find someone who'd even bother to learn this stuff."

Because the band's song structures are drum-tight, there isn't much room for Albert to diddle around.

"I always thought that the guitar player should bow down to the song," he says. "My solos are more like African chordal type things, with rhythmic picking. When I solo conventionally it's more like a joke." *—Bob Gulla*

the Jesus & mary chain

Reid Me

The Jesus & Mary Chain's Reid brothers, Jim and William, knew they wanted to be rock'n'rollers, but there was one problem: Neither knew much about playing an instrument. So they did the expedient thing; they winged it. "We were almost non-musicians," guitarist William says in a thick Scottish brogue. "We knew we couldn't play like Eric fucking Clapton, so it ended up as white noise. And it sounded incredible."

The result, their abrasive, feedback- and distortion-ridden masterpiece *Psychocandy,* grabbed the world by the throat and squeezed. Unique? Yeah. Killer? Absolutely.

Now, 10 years later, perhaps in an effort to distance themselves from their noisy typecasting, the Reid brothers have released *Stoned & Dethroned,* a pretty, largely acoustic batch of 17 songs. "It was just something we had to do—to bring it on down," says William. "But because you play one way doesn't mean you don't like playing the other."

Since those early days, Reid has improved his playing dramatically. *Stoned & Dethroned* features some gorgeous playing, especially on "Sometimes Always," where he plays some fills with an Hawaiian pedal steel.

"Less generally is more," he says. "I love simple guitar riffs you can hum. Hendrix was a brilliant guitarist and all his riffs were singable." William speaks quietly and minimally. "I'm still pretty bad on a technical level," he admits. "To be honest, I kind of like that because it makes me think. I can't play like a wizard. So my imagination takes over, and it makes up for a lack of technical skills." *—Bob Gulla*

Jeffrey Mayer

CORROSION OF CONFORMITY

Woody Weatherman, guitarist for Corrosion Of Conformity, knows which way the wind blows. His Raleigh, North Carolina, group was among the first to combine punk and heavy metal a decade ago, long before such groups as Soundgarden and Alice In Chains hit the scene. At first this fusion was more a stroke of luck than a grand plan, but it soon became a major weapon in the band's war on mediocrity, corruption, and hypocrisy. Fans of Black Sabbath (but only able to string together a few barre chords), the group developed a brutal, primitive style of rock music well-matched to their hardcore political stance.

"I was never one of those dudes who listened to records to learn other people's riffs," recalls Weatherman. "I'd listen to other people's stuff and then I'd go back to my three-chord extravaganza. If you knew how to play a barre chord and slide it up and down the neck, you could play punk rock. Gradually, I learned how to play the single notes to where they fit in with the barre chords. Sometimes I would get started and I'd have to bend them up to make them fit in. That's how my vibrato thing developed."

Gene Ambo/Photofeatures

DUELING MANOS

by Lee Sherman

Woody
Weatherman

Pepper Keenan

Kristin Callahan

Weatherman's crazed vibrato has been a recognizable part of C.O.C.'s sound since the beginning. The low rumble of his playing, delivered aggressively with minor-key chord progressions, is what gives C.O.C. its characteristic guitar sound. "I've always had an aversion to a jangly sound," he explains. "I have this one thing that's in the back of my mind and I'm slowly starting to get there. I'm still hunting for it. I don't want to have a high-end buzz on the thing. I want it to growl. Playing the music that we play, I don't see me going for a thin Strat sound. That's one reason why I've always played Gibsons."

The band's other guitarist, New Orleans native Pepper Keenan, is also self-taught, which perhaps explains how C.O.C. has developed such an original style. "This guy I know got killed in a motorcycle accident and he had a guitar," Keenan recalls. "A friend and I decided that we'd put the guitar to better use than his parents would have—we figured it would just sit there and rot—so we snuck into his house and took it. It was a piece of shit Les Paul copy but it got me started. I started listening to Ramones songs. That led to AC/DC. I was in a band three months after I started playing. It seemed like a waste of time to learn somebody else's shit when you could learn three chords and write your own."

Coming from the South has had a strange effect on Keenan's guitar playing. While other would-be speed-metal guitarists spend their days trying to beat each other to the finish line, he takes his time, playing just behind the beat. "We used to have these contests where we played these lazy, Sabbath-sounding riffs. The secret to it is to play a blues riff, slow it down, slide into every note, and add a ♭5th. We used to call it 'slippery guitar playing'—it wasn't the lock-step rock stuff everyone else was doing."

Considering that Keenan first auditioned for a role as the band's lead singer, it's interesting to note that he and Weatherman have become a formidable guitar team. The addition of his second guitar has turned C.O.C. into a wilder, more experimental band that is not afraid to put down multi-layered guitar tracks. Instead of limiting themselves to playing the same riffs in lock-step fashion, Keenan and Weatherman split the parts up so that each can concentrate on his respective strengths. Keenan handles the more melodic leads while Weatherman's role is the same as Tony Iommi's in Black Sabbath: He's the one charged with coming up with the riffs.

This combination of heavy riffs, feral leads, and chunky chording came together over several tumultuous years of uncompromising activity. After releasing *Eye for an Eye* in '83, C.O.C. found itself in the middle of a chasm, playing with everyone from the Dead Kennedys to Slayer. While violent arguments would often break out between metal-heads and punk rockers, C.O.C. was the one group both camps could agree on. They played as fast as any hardcore outfit but with a barrage of heavy-metal riffs incorporated into the sound. The metal/punk crossover was in full force on the band's second album, *Animosity*, in 1984, and the band built a huge underground following. But somewhere just before the release of *Technocracy* in '86, C.O.C. lost focus and started coming apart at the seams. Original bassist Mike Dean quit, they were dropped by their record label, and the band nearly self-destructed. It took several years for a new lineup to come together for *Blind* (released in 1991), their most extreme record yet.

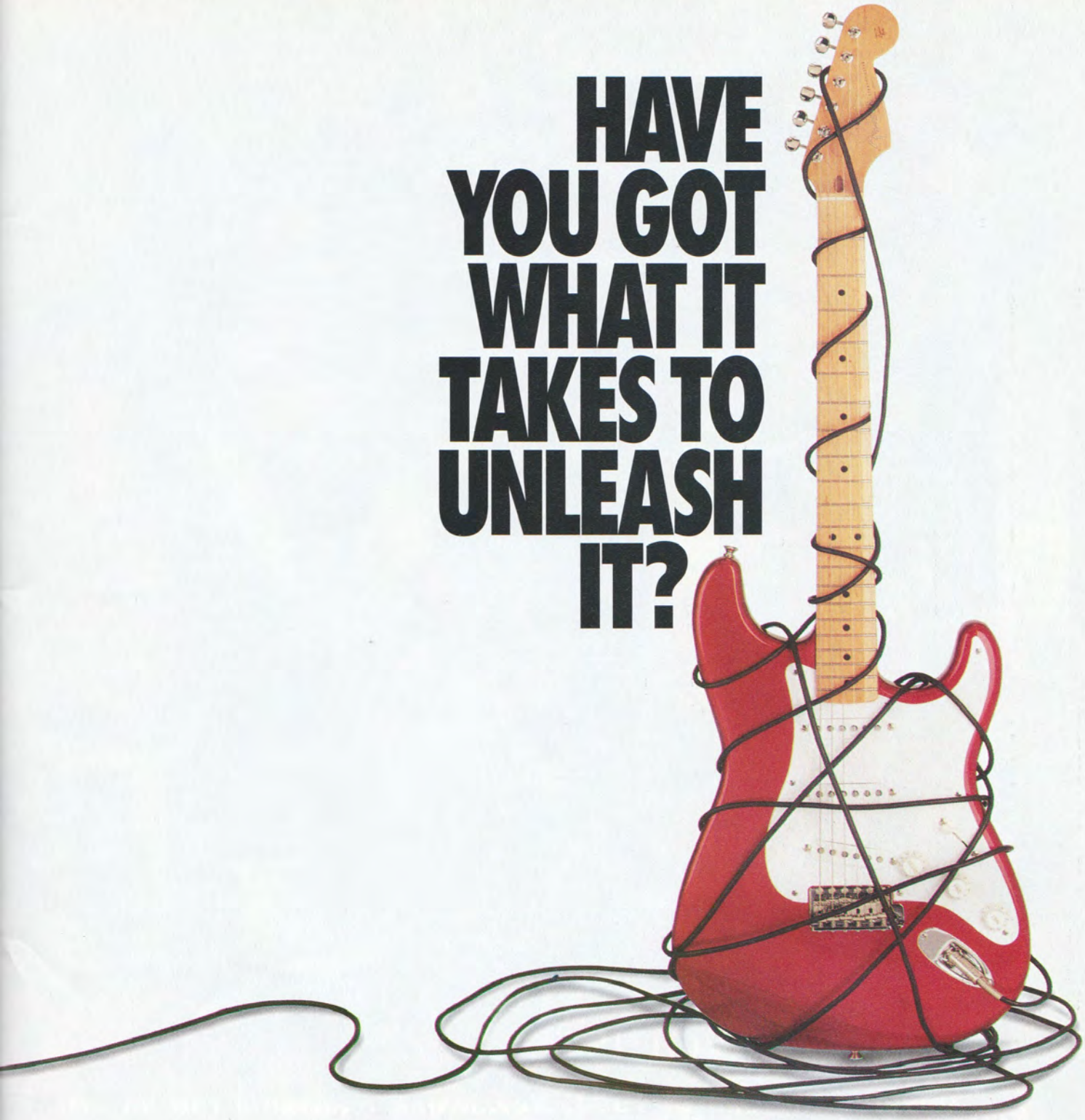
For the group's late-'94 Columbia debut *Deliverance*, Dean returned to join Weatherman, Keenan and drummer Reed Mullin. Keenan, who first sang with the band on *Blind*'s "Vote with a Bullet," is now the lead vocalist (in addition to sharing guitar duties with Weatherman). It's the most cohesive lineup C.O.C. has had yet. An even tighter band than the one that made *Blind*, C.O.C. has been reduced to its core strengths. The dead weight has been jettisoned and the band is playing with a renewed intensity. "We have a tendency to build something up just to burn it down," says Keenan of the band's constantly changing lineup. "This isn't always a good thing but it keeps us on our toes. I tend to like things that build to a crescendo."

Weatherman and Keenan can chunk out with the best of 'em, but their guitar parts on the new record are much more varied than those of most hardcore groups. By the time you reach the apex of "Mano De Mono," you might feel the need for an oxygen mask, while "Broken Man" winds things down to the point where it sounds as if the band were about to grind to a halt. "Sometimes we write songs just because of a guitar tone," explains Keenan. "On 'Broken Man' we experimented with having several guitar tracks at the same time. But you can't play really fast when you do that, so we just did this percussive kind of thing."

When you make the rules for a genre, you're free to break them, and C.O.C. has instrumentals to stuff that looks back to the roots of both punk and heavy metal. Songs Wounds" have a loosened-up feel that

Continued on page 126

HAVE YOU GOT WHAT IT TAKES TO UNLEASH IT?



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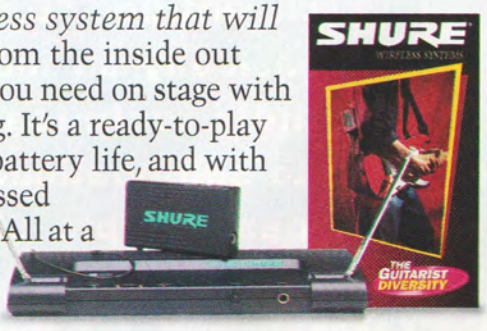

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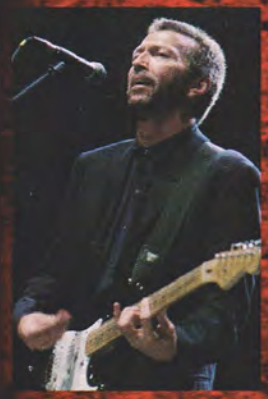

BY HP NEWQUIST

Towards the end of 1994, *Newsweek* magazine ran an article entitled "Eric Clapton Isn't God Anymore." The article was basically an indictment of guitar players who are known for their technical prowess; the guys who have managed to sell boatloads of albums and sell out arenas over the past couple of decades. *Newsweek* refers to these people as "guitar wankers," and claims that people like J Mascis and Jon Spencer are the new guitar gods.

EAR OF NOT ROUSY

Yeah, right. I don't think so.

First of all, who the hell is Jon Spencer? (Actually, he has a punk blues band called the Jon Spencer Blues Explosion. But that's beside the point.) Second of all, Clapton is at the highest point of his career, including the period during the late 1960s when he was the subject of graffiti-sprayed walls throughout London that proclaimed "Clapton Is God." Third, J Mascis has no interest in being a guitar god. Fourth, and somewhat disturbing, *Newsweek* may have a point.

Illustration by Robert Eberhardt

the year of living dangerously

Admit it. The last couple of years have seen the rise of the guitar antihero. These are guys like Stone Gossard, Mike McCready, Green Day's Billy Joe, Offspring's Noodles and a host of others who revel in the fact that they aren't overly concerned with the technical aspects of their playing. Besides that, they shun the limelight. In the past, playing guitar in a successful rock band was something that led directly to fame and fortune, high visibility, and lots of magazine pictures—not just in music magazines, but in the pages of *People* and *Us*.

The newest crop of grunge- and punk-inspired guitarists doesn't want to talk about being guitarists or even talk about their own guitar playing. Truth be told, they'd prefer not to talk much at all. As for visibility, hell, they're lucky if they're recognized by their own moms, let alone the public at large. Think about this: you could probably pick Eddie Van Halen and Steve Vai out of a crowd of thousands of people, but could you recognize Mike McCready at the local convenience store? I doubt it.

Right now, the antiheroes are ruling the day. Green Day's *Dookie* and Offspring's *Smash* are still slogging it out in the upper regions of the charts, long after their debuts. Pearl Jam's *Vitalogy*—released with almost no record-company fanfare just a month ago—didn't miss a beat in continuing the steamroller saga of the rock band that doesn't want to be rock stars. You might not be able to pick them out of a lineup, but the guitarists in these bands are selling millions of records without breaking a sweat.

Ken Settle

Some of this punk/grunge/antihero dominance might be due to the fact that most recognizable guitarists didn't have records out in 1994. With the exception of late entries from Clapton and Jimmy Page, and midyear releases by Keith Richards and Yngwie Malmsteen (whose *Seventh Sign* indie release got him less press than his family problems and stage antics), the main guitar offerings were from Zakk Wylde, John Petrucci, Dimebag Darrell, Dave Mustaine/Marty Friedman, Michael Wilton/Chris DeGarmo, and Kim Thayil. While these guys are all noteworthy guitarists in their own right, none of them are what you might call household names. Even your dad knows who Eric Clapton is.

1995 is going to change all that. Every guitarist worth his salt will be either out on record or out on the road. In addition to the above names, all of whom will be on the road in 1995, new records are coming out from top-shelf players such as Eddie Van Halen, Steve Vai, Joe Satriani, Nuno Bettencourt, Steve Morse, and Eric Johnson (possibly). Interestingly, these guys are playing this coming year in the shadow of punk, whose first incarnation in the mid 1970s was an attack on the kind of music that produced guitar gods in the first place—guys like Steve Howe, Michael Schenker, Joe Perry, and even Jimmy Page and Keith Richards.

By our count, there will be more than a dozen high-profile guitarists making the rounds in 1995. Having so many noteworthy guitarists in the public eye at one time could either mark the popular return of the guitarist as a singular and identifiable musician, or it could backfire nauseatingly and create such an overload that the public turns a deaf ear and stone heart in the process. Certainly, all of these guitarists can sell respectable amounts of product in the guitar community—they always have—but popular success is what allows them to keep doing what they do best. Thinking about it in purely musical terms, it doesn't seem fair (life rarely is, but that's not the issue) that people who put their hearts and souls into their craft and their instruments should be less popular than people who either claim to not care about their guitars or profess general disinterest in the instrument. This says something about the nature and rudimentary intelligence of the music business and the record-buying public, but I don't think I need to spell that out for you here.

In some respects, the guitar guys (for lack of a better term—let's leave the "guitar god" stuff to *Newsweek*) have an uphill battle in 1995. Many of them have reputations to either live up to or salvage. For instance:

Eddie Van Halen. He is the guitarist with the least to worry about this year, in part because he has a band that sells on the strength of its history and name alone. Ed could coast and still be a success. But there are concerns that Van Halen—the band—may be getting a little long in the tooth. Not that the band won't sell millions of its upcoming release, *Balance*, but critics

➥

1994 Readers' Choice Award Winners

William Harnes

The results of our 1994 end-of-the-year poll produced some expected results, and reflected a strong continuing interest in Mr. John Petrucci and Mr. Edward Van Halen. We extend our congratulations to the winners, and our thanks to the thousands of readers who took the time to put pen to ballot. Without further ado, read and reap.

Best Guitarist of 1994: **John Petrucci**
Shredding his way to the top again this year, Dream Theater's Petrucci edged out his nearest competitor, Pantera's Dimebag Darrell, by just a few percentage points. Other major contenders were Soundgarden's Kim Thayil and Zakk Wylde.

Best Guitar Band of 1994: **Dream Theater**
On the strength of *Awake*, Petrucci & Company won-over the hearts and fingers of our readers quite handily. Coming in a strong second was Soundgarden, followed by Pantera.

Best Perennial Favorite: **Eddie Van Halen**
Eddie Van Halen took top honors as the guitarist who is foremost in everyone's mind, even though he didn't have a 1994 release. Metallica's Kirk Hammett followed close on Ed's heels, and the two of them far outdistanced everyone else in the pack.

Best Guitar Album of 1994: **(tie) Soundgarden's *Superunknown* and Dream Theater's *Awake***
These two were so close that they were still leap-frogging each other at press time, so we're calling it a tie. The proto-metal grunge of Soundgarden's *Superunknown* and the progressive rock of Dream Theater's *Awake* delivered the kind of overpowering, well thought-out guitar playing that was hard to find anywhere else.

Kristin Callahan

Best New Guitarist of 1994:
Peter Klett of Candlebox
The massive success of Candlebox's debut release almost guaranteed Klett's inclusion at the top of this list. He received more than double the votes of his nearest competitors, Gary Hoey and Green Day's Billy Joe.

continued on page 34

Turn It Upside Down

(Making Sure the Bottom's On the Top)

The name of the Spin Doctor's current tour, Turn It Upside Down, says it all: the great grooves laid down by Mark White's super-funky bass playing make sure the bottom's unquestionably on the top.

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the year of living dangerously

charge that there is very little new under the Van Halen sun, and they are standing by, waiting to crucify Eddie & Company as Jurassic slackers. It's 1979 all over again, only instead of Led Zeppelin and the Sex Pistols, it's VH and Green Day.

Steve Vai. 1995 may be the year of Vai's musical redemption. His *Sex & Religion* album was a disaster relative to his previous records, and Steve's group has since disbanded. Now, in some ways, Vai has nothing and everything to prove. While no one disputes that he has done more for the guitar than anybody since Van Halen, Steve has succeeded best when he has stuck to being an instrumentalist. He soared with David Lee Roth, but sank with David Coverdale (come to think of it, so did Jimmy Page), and he has never been better than he was on his own *Passion and Warfare*. His work with Ozzy ended up on the cutting room floor, so he's on his own once again. That's good:

Neil Zlozower

Steve's at his best when it's just him and an electric guitar. This year he is due to release an EP in the spring and a full-fledged LP in the fall. Rumors are that he's even planning to sing on a few cuts.

Joe Satriani. His *Time Machine* was one of the most popular albums in our readers' poll, even though it's over a year old, and he's been taking time off from touring and recording since his brief stint with Deep Purple. Never an in-your-face persona, Joe has shown that mastery and passion can make a guitarist successful without the trappings of a band—but he's the only guitarist who can claim that right now. His releases all have been successful commercially, and his "Summer Song" found renewed life this past year as part of a Sony ad campaign that must have been heard by every man, woman, and child in the Northern Hemisphere. He's currently spending time in the studio, preparing new material that may see the light of day by summer.

Jimmy Page. *Unledded* brought Pagey back into a positive guitar light for the first time in nearly a decade. Even though Coverdale/Page boasted some stellar cuts, such as "Whisper a Prayer for the Dying"

Ross Halfin

and "Absolution Blues," Page was overshadowed and outgunned by David Coverdale's preening and notoriously awful lyrics. Their planned tour self-destructed after less than a dozen dates. Of course, there also have been the various live Zep "reunions" that both we and JP would rather forget about. So Page has begun a sort of guitar-specific redemption of his own with Robert Plant that will take him on tour this spring. There are concerns about whether he will be up to the task—his touring track record has been somewhat spotty since the dissolution of Zeppelin—but there also are rumors that he

Continued on page 119

Neil Zlozower

readers' choice

Continued from page 32

Best Non-Rock Guitarist of 1994: **B.B. King**
Far and away, B.B. is King of the non-rockers in our poll. But not too far behind are Al Di Meola, Chet Atkins, and Buddy Guy. An admirable group, indeed.

Robert Knight

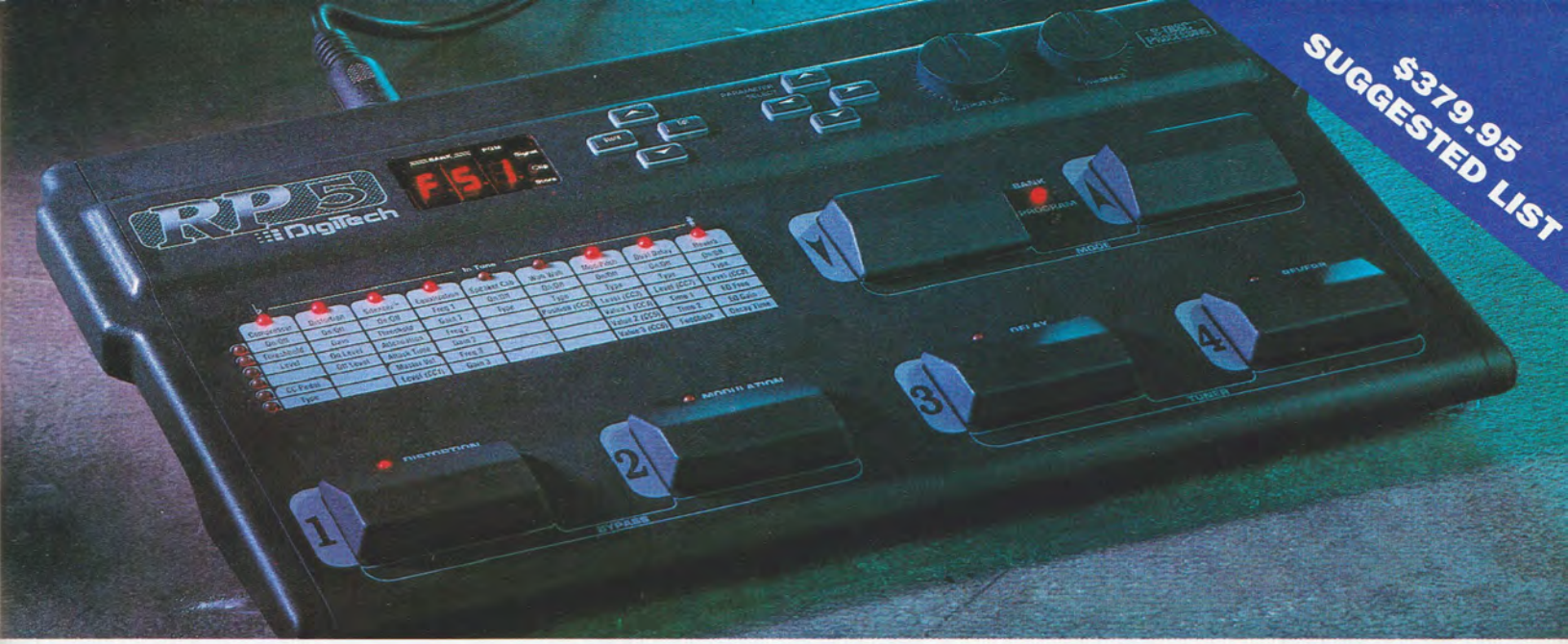
Most Overlooked Guitarist: **Various**
Everybody feels like his or her personal favorite guitarist doesn't get enough coverage, but a few names pop up more often than not: Tom Morello of Rage Against The Machine, Ty Tabor of King's X, Eric Johnson, Gilby Clarke, Alex Skolnick, and Dinosaur Jr himself, J Mascis.

Prediction for Best Guitarist of this Year (1995): **Various**
In addition to "Me," the response coming in with a hefty share of the votes, there are four guitarists most readers expect to rule the roost this year: Eddie Van Halen, on the strength of the forthcoming *Balance*; Marty Friedman on the strength of the recently released *Youthanasia*; Kirk Hammett, by his fans' desire to see Metallica back on the road or on disc; and—yep—John Petrucci (again).

Ken Settle

Best All-Time Guitarist: **Jimi Hendrix**
This wasn't even close. Hendrix got almost half of the votes in this category, with Eddie Van Halen placing second ahead of a strong field of other notable axeslingers. Time obviously has not tarnished Hendrix's legacy in the least.

Allen Koss/MCA



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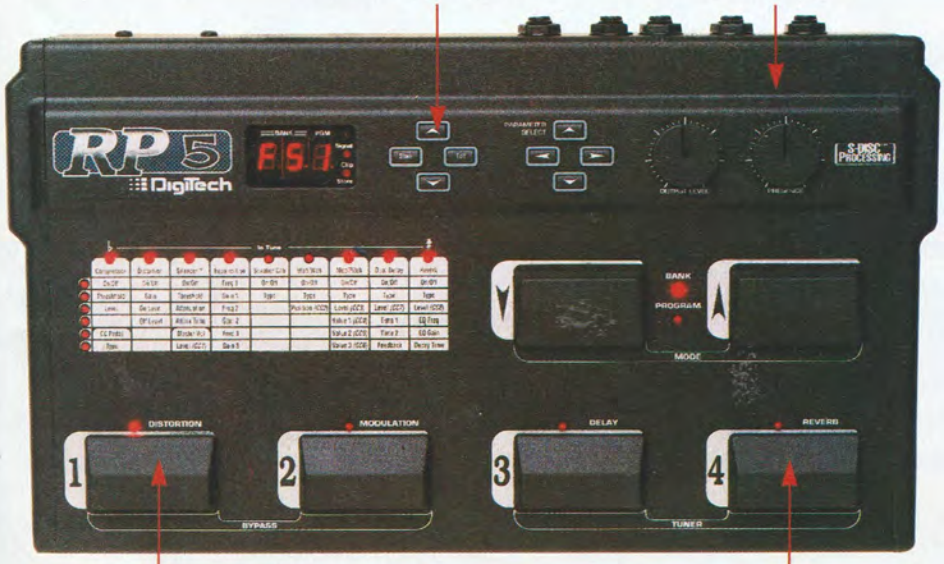

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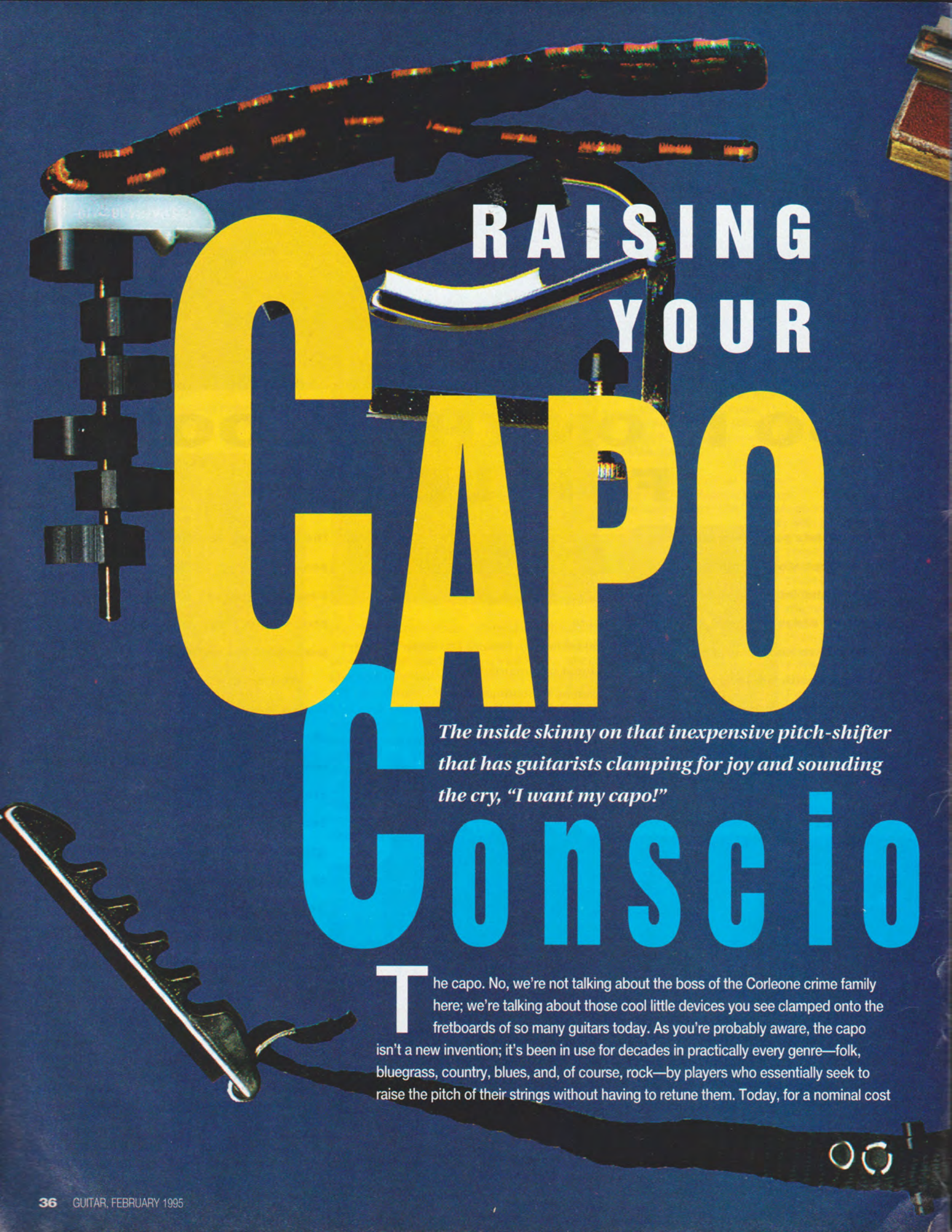
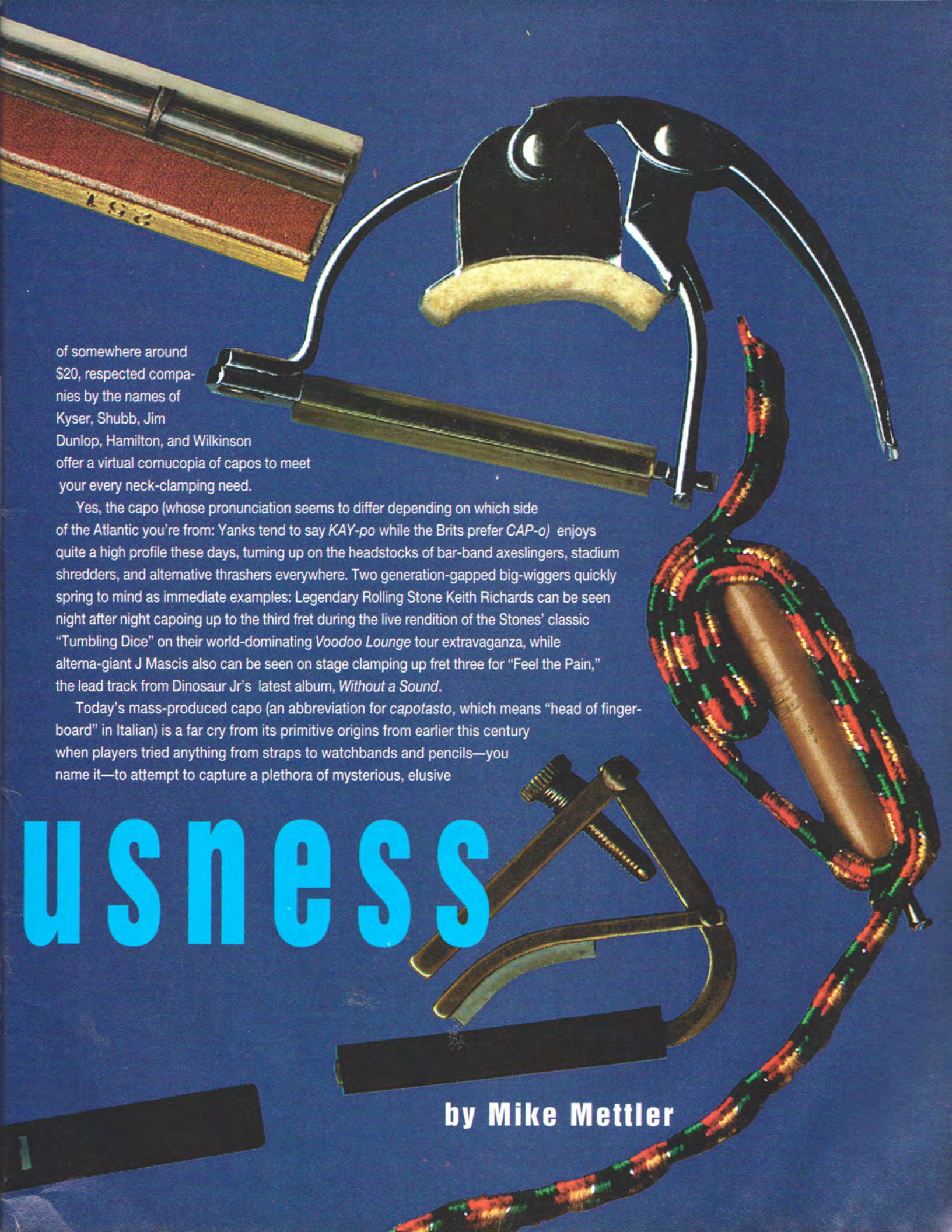


RAISING YOUR CAPO Conscio

The inside skinny on that inexpensive pitch-shifter that has guitarists clamping for joy and sounding the cry, "I want my capo!"

The capo. No, we're not talking about the boss of the Corleone crime family here; we're talking about those cool little devices you see clamped onto the fretboards of so many guitars today. As you're probably aware, the capo isn't a new invention; it's been in use for decades in practically every genre—folk, bluegrass, country, blues, and, of course, rock—by players who essentially seek to raise the pitch of their strings without having to retune them. Today, for a nominal cost



of somewhere around $20, respected companies by the names of Kyser, Shubb, Jim Dunlop, Hamilton, and Wilkinson offer a virtual cornucopia of capos to meet your every neck-clamping need.

Yes, the capo (whose pronunciation seems to differ depending on which side of the Atlantic you're from: Yanks tend to say *KAY-po* while the Brits prefer *CAP-o)* enjoys quite a high profile these days, turning up on the headstocks of bar-band axeslingers, stadium shredders, and alternative thrashers everywhere. Two generation-gapped big-wiggers quickly spring to mind as immediate examples: Legendary Rolling Stone Keith Richards can be seen night after night capoing up to the third fret during the live rendition of the Stones' classic "Tumbling Dice" on their world-dominating *Voodoo Lounge* tour extravaganza, while alterna-giant J Mascis also can be seen on stage clamping up fret three for "Feel the Pain," the lead track from Dinosaur Jr's latest album, *Without a Sound*.

Today's mass-produced capo (an abbreviation for *capotasto*, which means "head of fingerboard" in Italian) is a far cry from its primitive origins from earlier this century when players tried anything from straps to watchbands and pencils—you name it—to attempt to capture a plethora of mysterious, elusive

usness

by Mike Mettler

MASCIS

Ebet Roberts

tones. Current capos generally are made of elastic (best for usage with steel strings), provide screws for firmer clamping, or come with spring attachments to make it easier to move up and down the neck—even in the middle of a performance—without going out of tune. Guitarists not only use capos as a "substitute" barre but also to better accommodate a vocalist's range or ensure that their riffs get heard just as clearly as everybody else's in the oft-competitive band mix. It is also a way to get high tunings and open pitches that otherwise are not available due to the tension limitations of steel strings (tune them too high, and they snap—it never fails). Yet, there is a stigma surrounding the capo as some players consider it a cheat or handicap, while others see it as a convenient shortcut. Let's find out just how players in a variety of genres employ capos to corral that special sound.

OKIE-DOKIE CHOKERS

Capos have been around for at least 100 years, and have been favored in that time by both classical and flamenco guitarists. But as far as blues, r&b, and rock'n'roll go, "I invented the use of capos," claims journeyman Clarence "Gatemouth" Brown, now pushing the age of 70. "It's a standard thing for me; it's my trademark. I started using them way back in the 1930s. I first tried it with a lead pencil and some string. Why? I wanted to use all of my hand, you see. I'd seen other people barre with just one finger, so I decided to figure out how to use something else so I could free up my hand entirely."

Cleavland Storrs/ Star File

BROWN

While the question of exactly who initiated the use of the capo is up for debate, it's crystal-clear that Gate's earliest *recorded* capo moment was done on a Fender Esquire for his classic 1954 blues side "Okie Dokie Stomp," a song originally cut as a 78 rpm phonograph record for Peacock that's included in Rhino's 15-volume 1992 *Blues Masters* collection on *Volume 3: Texas Blues*. More recently, however, Gate has been placing an elastic capo that's made in California (he declines to name the brand) on either the third or fifth fret of his beloved workhorse, a '63 Gibson Firebird: "Take the 'A' Train" (from 1987's *Real Life* on Rounder) gets done up to C, and "Got My Mojo Workin'" (from 1989's *Standing My Ground* on Alligator) is in G, as is the gnarly "Better Off with the Blues" (from 1992's *No Looking Back*, also on Alligator).

Ken Settle

COLLINS

One of Gate's most important contributions to the world of capo was introducing the idea to the late, great Iceman himself, Mr. Albert Collins. In almost every interview he gave, Collins made sure to mention a particular early-1950s concert where he saw Gatemouth and T-Bone Walker together on a double bill as his moment of revelation. After that inspirational gig, Collins asked Gatemouth what "that thing" on his guitar was. "It'll make your style, make yourself sound good...you can play different keys," Gate reportedly told him. Gate now clarifies, however, that Collins got more tips about using "the choker" (as they referred to the capo in those early days) from his brother "Widemouth" Brown than from him (the late Widemouth was once a member of Collins' backing band). "My brother learned it from me, but he was closer to Albert than I was," Gate states. "But Albert was the closest one to me [stylistically] than anybody. Only thing was that he was more *aggressive*."

How true. When Collins finally made the switch from Esquire (which he played in deference to Gatemouth) to Telecaster in the mid '50s, off he went into full-time capo land. (Collins' particular brand of capo was made in Texas by a long-forgotten, now-defunct company, and he was always on the lookout for backups and replacements.) Because of his signature "snap" style—the forceful way that he'd pluck his bass E string—Collins personally wound his clip-on capo with black electrical tape (akin to the way a superstitious hockey player might meticulously tape the blade of his stick) so that it wouldn't slip or move around while he played.

"Albert used an unusual tuning—an open minor [*specifically, an Fm chord*], even though he mostly played in major keys," points out Bruce Iglauer, executive producer of the seven albums Collins cut for Alligator Records between the late '70s and mid '80s (Iglauer is also the label's president). "And he sure needed a capo for that percussive effect he got by snapping his low E string, which you can easily hear on 'Don't Lose Your Cool' [the title track of his 1983 album]."

Another blues giant who used capos to great effect was Delta slide master Muddy Waters. He turned to capos mostly during the latter stages of his career when he began to phase out playing in open tunings in order to project his vocals in a higher range on stage. "He usually would begin a set with 'Hoochie Coochie Man' or 'Baby Please Don't Go,' with his guitar capoed at the third fret," recalls Bob Margolin, Muddy's right-hand guitar man for his final seven performing years (Muddy died in 1983). "Sometimes, when [pianist] Pinetop Perkins would play 'Kansas City,' which was in C, Muddy would capo to G and then play an A-form position; he usually liked the standard blues A or E positions best. But remember, in the old days there was very little in the way of live PA support, so Muddy would have to sing in higher ranges to cut through what the band was playing."

For an interesting C effect, check out Muddy's "You Can't Lose What You Ain't Never Had," found on the third disc of MCA/Chess' brilliant 1989 *Muddy Waters Chess Box*. "He played that one in C, actually capoing the guitar up on C [*i.e., the eighth fret*]," Margolin details. "And he played the slide solo way, *way* up on the neck on the very high C, the [root] note of the thing. It sounds all right on record, though it's got that '60s production style with lots of echo

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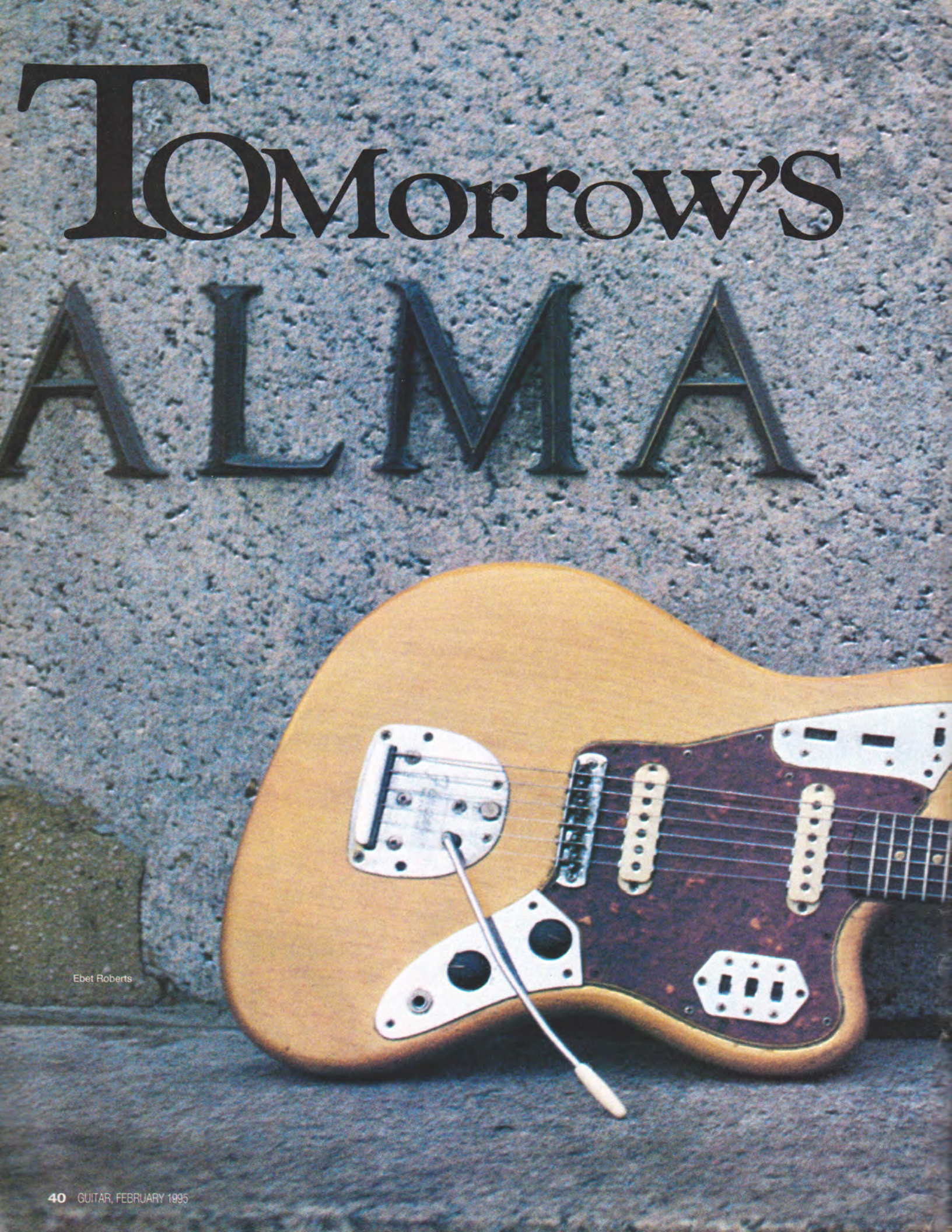
TOMorrow's ALMA

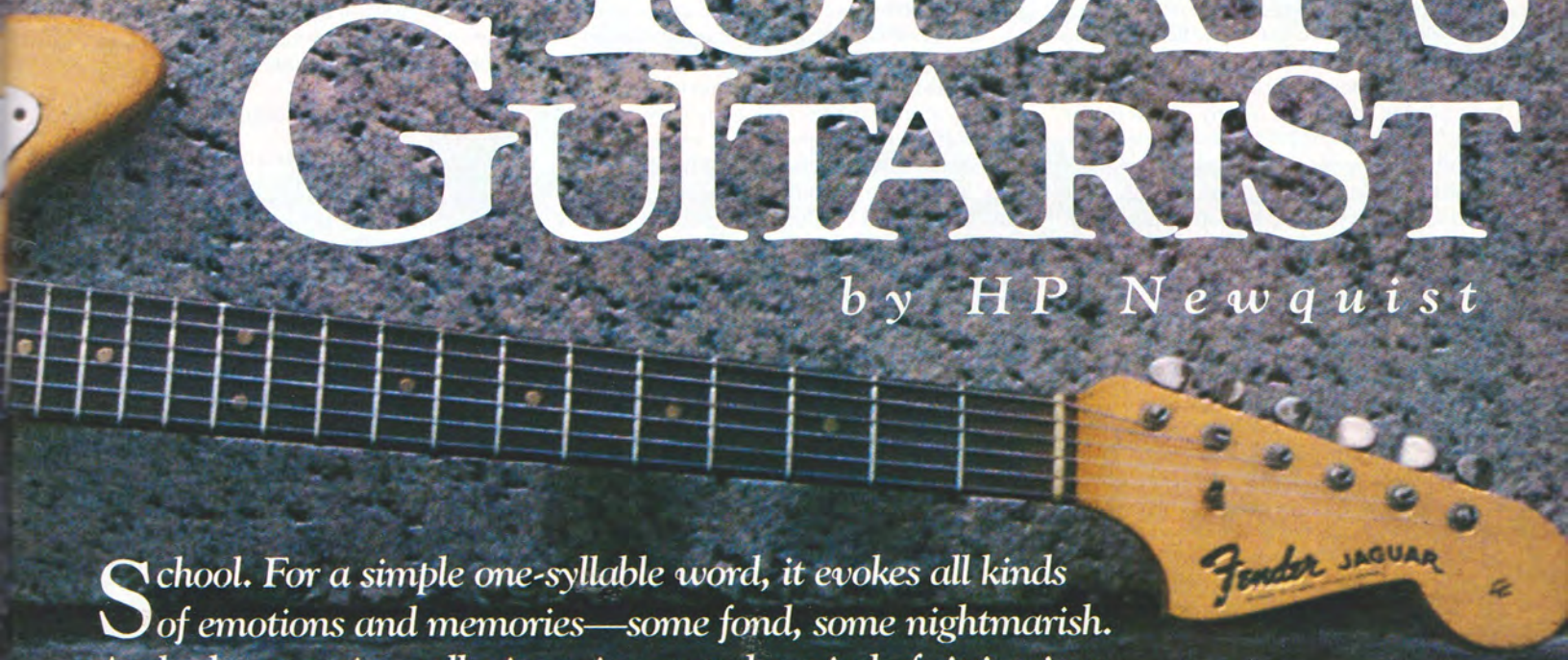


Ebet Roberts

MATER

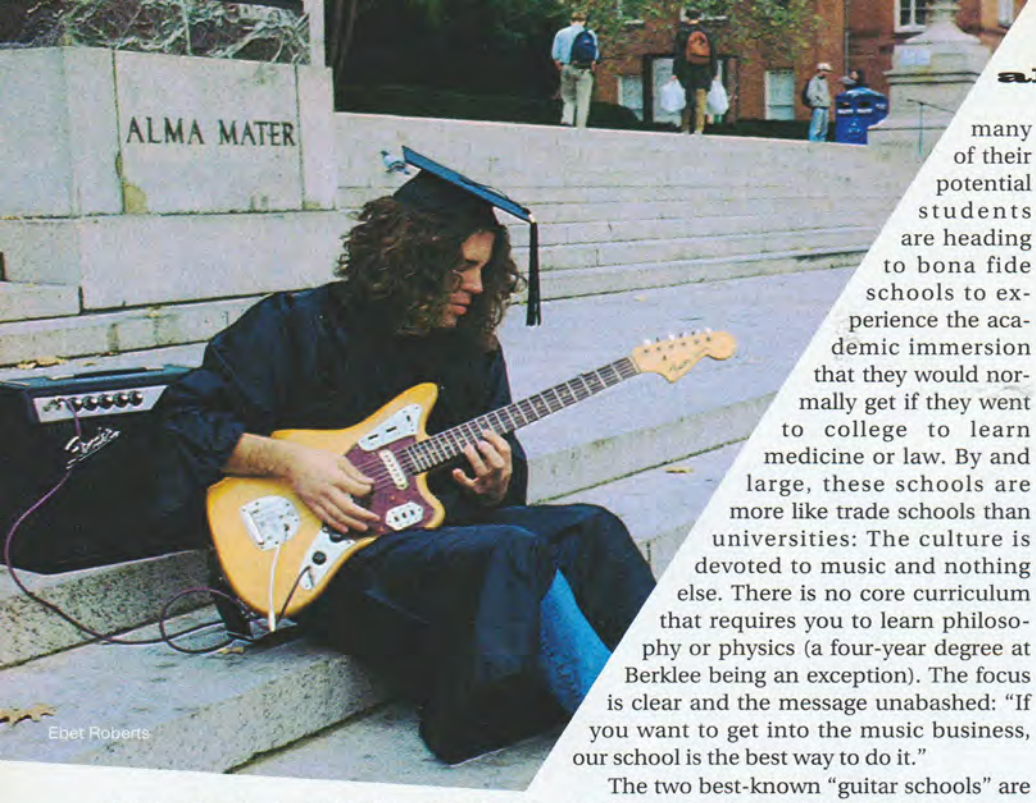
FOR TODAY'S GUITARIST

by HP Newquist



School. For a simple one-syllable word, it evokes all kinds of emotions and memories—some fond, some nightmarish. And, almost universally, it conjures up the grind of sitting in a math class or biology class or geography class or some other required subject about which we could care less at the time. Rarely does the word school *make us think of sitting around a classroom with guitars strapped over our shoulders.*

Maybe it's time to start thinking differently.



Ebet Roberts

Guitar schools—actual hallowed halls of learning dedicated to mastering the instrument—are a big business. And more and more of the people making records these days seem to have either passed through those hallowed halls or spent some time teaching there. School daze, indeed.

Ever since its invention, the guitar was considered something you learned about on the streets—like sex or baseball. It used to be one of those instruments you could only get a handle on by copying records or by having some older kid teach you a few licks. And up until the mid 1970s and early 1980s, there really weren't formal programs for learning how to play the guitar at any of the major music schools.

Juilliard, perhaps the most prestigious music school in the U.S., considered the guitar to be such a pedestrian instrument that it didn't even offer guitar courses until the dawn of the 1990s. But that's not *rock* guitar Juilliard considered pedestrian; that's *classical* guitar, for God's sake. Even today, the school only offers a master's degree in the instrument, and does not offer undergraduate or bachelor's courses in guitar. At this rate, Juilliard may start teaching rock guitar in about, oh, two or three hundred years.

Thus, for most people, learning guitar was and is a function of getting some guy in a local band to teach you some riffs, or finding a guitar teacher who was/is cool enough to teach rock guitar. Certainly, the last decade has produced more and more capable guitar teachers who specialize in rock, but even they are not "educators" in the sense of any school system. Most teach in their own studios, or in their homes, as a way to make extra money while slogging away at other jobs or supplementing their minimal band incomes.

While there are still thousands of people across the country who teach guitar this way, many of their potential students are heading to bona fide schools to experience the academic immersion that they would normally get if they went to college to learn medicine or law. By and large, these schools are more like trade schools than universities: The culture is devoted to music and nothing else. There is no core curriculum that requires you to learn philosophy or physics (a four-year degree at Berklee being an exception). The focus is clear and the message unabashed: "If you want to get into the music business, our school is the best way to do it."

The two best-known "guitar schools" are the Guitar Institute of Technology (part of the Musicians Institute) in Hollywood, CA, and the Berklee School of Music in Boston, MA. Despite the fact that both schools lead the pack in training scores of guitarists (especially those in the rock genre), they could not be more different in nature. Berklee is very much a New England institution, steeped in the Yankee tradition of neighbors like Harvard and Dartmouth. Berklee prides itself on its musical heritage, notably its creation of highly skilled jazz and fusion musicians. On the other hand, GIT is like a microcosm of southern California. A laid-back environment that emphasizes the performance aspect of guitar playing (especially as it relates to playing in clubs), GIT students are usually guys from other parts of the country who have gone to California seeking fame and fortune. GIT helps them perfect their chops while waiting for the next pay-to-play gig on the Sunset Strip.

This is not to knock the pedigree of either school. Each has turned out their fair share of successful artists, and each has plenty to offer the individual guitarist looking to spend some serious learning time in a classroom. And they are just the two most visible of the guitar schools. There are several others around the country, each of which claims to offer something unique to the next Steve Vai (Berklee) or Paul Gilbert (GIT). You just have to pick the characteristics that appeal to you and go from there.

Guitar schooling is a double-edged sword, however. While it does provide players with training in all aspects of guitar, critics complain that it manufactures guitarists who have the technical expertise to play almost anything but not the creativity to be original enough to stand out. On one hand, schooled grads are oftentimes first in line for recording studio internships and more "corporate"-oriented gigs (full-time in a Vegas bar band or lead guitar for a cruise-ship orchestra), but are in danger of being treated as snobs by aspiring "street smart" musicians. It's not uncommon to find the words "No GIT!" in the music classifieds of L.A. newspapers. If that's the case, it must mean that these guys wouldn't take Paul Gilbert if he showed up for the audition.

Ultimately, the choice to school or not to school is a personal decision, which is why we asked a number of guitarists to give us their feelings on the topic in the accompanying article in this issue (see "To School or Not To School?" p. 44). Right here, though, we've compiled a short list of the schools that cater to the needs of the modern guitarist. There are a few things to keep in mind:

- All these school have very respectable visiting faculty or guest lecturers, many of whom show up at more than one school (Vinnie Moore, Steve Morse, Al Di Meola, John Scofield, and Billy Sheehan being among the most popular).
- They all feature enough ongoing jam sessions, product demos, and rehearsal space to make any guitarist's head swim.
- They all require that students take this stuff seriously. Total immersion is the rule, and students are expected to eat, drink, and sleep with guitar on their minds (air-guitar is not a fad at these places, it is a means of practicing when there is no fretboard around).
- None of them guarantee jobs or careers in music—they simply provide the groundwork.

Each of these schools can provide you with more detailed information and a catalog by calling the phone numbers listed.

Berklee College of Music
Boston, MA
(617) 266-1400
Founded: 1945
Tuition: $9,900 (average)
Housing: included
Enrollment: 2,500
Curriculum: Bachelor of Music degree and diploma certificates in all areas of music, including music business and management
Length of Study: 2 to 4 years
Distinguished Former Students: Steve Vai, Al Di Meola, Brad Whitford, Melissa Etheridge, John Scofield, Mike Stern

Berklee is located in the heart of Boston, in a series of buildings spread out over several blocks not too far from Fenway Park. The school was founded in 1945 by Lawrence Berk, who named the school—backwards—after his son, Lee. There is no physical campus per se, since most of the buildings are not connected and were used to serve as regular office buildings in the past. In-between the buildings are delis, ice cream shops, the local subway station, and the all-important music stores. The atmosphere here—and in all of Boston, for that matter—is conducive to studying. The weather sucks in the winter, which is as good a reason as any to stay in

Continued on page 134

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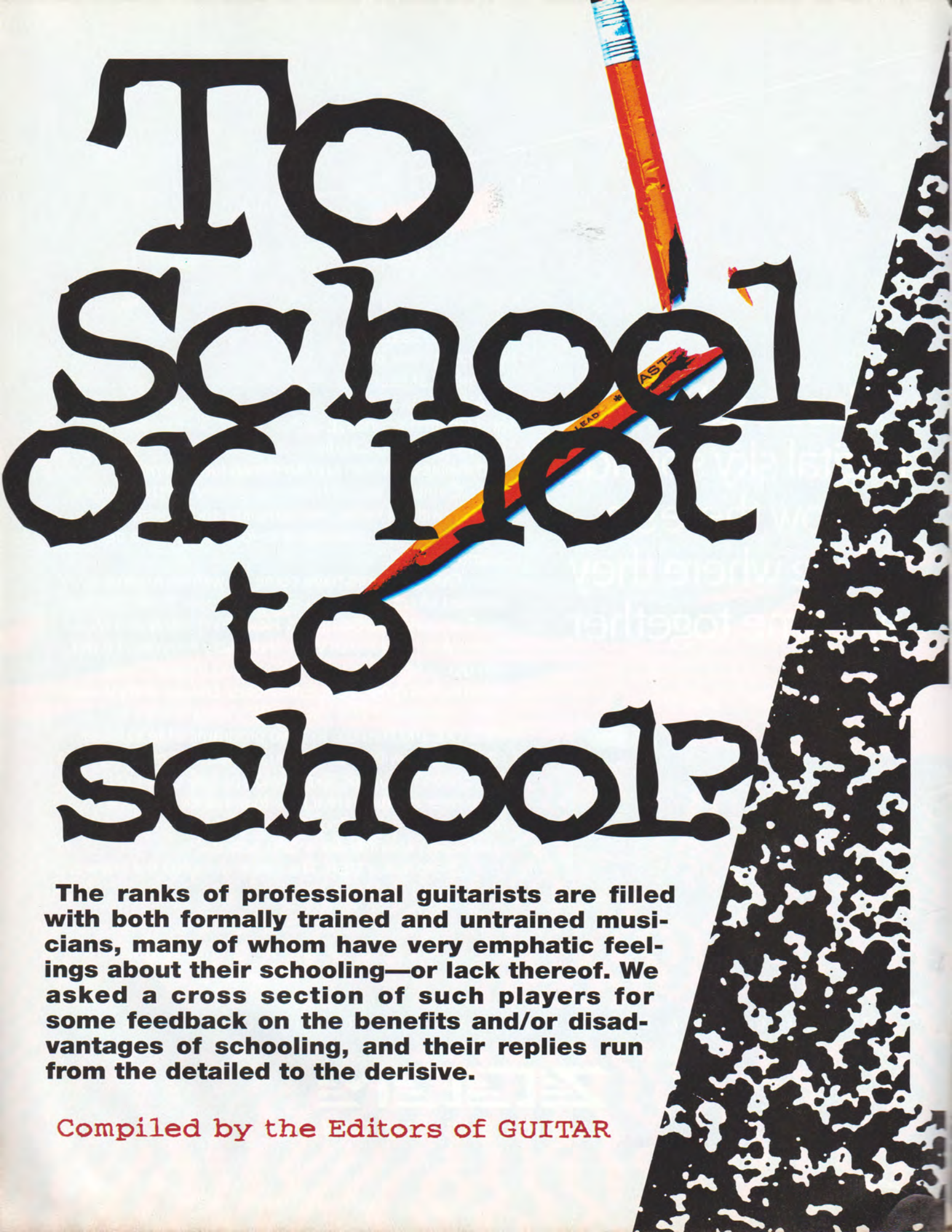
To school or not to school?



The ranks of professional guitarists are filled with both formally trained and untrained musicians, many of whom have very emphatic feelings about their schooling—or lack thereof. We asked a cross section of such players for some feedback on the benefits and/or disadvantages of schooling, and their replies run from the detailed to the derisive.

Compiled by the Editors of GUITAR

Compositions

Name 10 Top Guitarists

School tangle with

Grade the question

9¾ in. x 7½ in. 50 Leaves

UNRULED

To School or not to school?

REEVES GABRELS (Modern Farmer, Tin Machine)

The advantage to schooling, for me, is that it allowed me to hear stuff and file it and organize it. I could hear something played, know what it was, know what the notes were and learn it and file it in my memory, all without picking up an instrument. That's part of the ear training thing we had to learn, which I failed the first semester. Being at music school and not being at a guitar school put me in touch with people who played instruments other

Kevin Cummins/London Features

than my own: the idea of the way a trumpet player does double-tonguing stuff or the way sax players play; the fact that a lot of instruments are not as in-tune as people would have you believe. All those things I found really encouraging. They all influenced my playing. I wouldn't have come into contact with that many people doing that many different types of things without school. Also, it gives you the tools to actually go out and do stuff. Reading music is like learning to type. Just because you can type does not mean you can write a novel. Learning to play an instrument is a lot like that. It teaches you how to play but not how to create.

The downside is that people become technique snobs and they don't hear the music, they just hear the technique. I am always amused by the fact that people fear the knowledge. Among musicians it's the old cliché of the explorer in the jungle who is descended upon by the natives and keeps them from putting him in the boiling pot by lighting matches. Fire stick! When in fact, knowledge of theory and knowledge of music and some sort of music education are great, as long as they're fully assimilated. The problem is with people who don't assimilate it fully. It's like when you're a kid and your parents teach you how to use a knife and fork. When you're eating now you don't think about how to use a knife and fork—you're just eating. When you assimilate the technique and knowledge you don't think about it, it's just something you know how to do. It's a tool to do what you hear in your head. I think people should be afraid of ignorance.

MARTY FRIEDMAN (Megadeth)

In my opinion, the L.A. guitar school thing looks good on paper, but if you need to go to school to learn to play rock guitar, you should give up right then and there. The way I look at rock guitar, that's what you cut school to go learn how to do. Nobody can teach you how to do a pick-scrape—I'm sorry, it doesn't happen. I believe rock music, and aggressive lead guitar, is something you just have to do on your own. You can learn privately from somebody, but I think paying $6,000 or whatever they charge—I can't even imagine that. Nobody can teach you to play rock; it comes from your balls and your groin area. You got to have it there. I can see it with classical guitar, maybe. And it might work for you if

William Hames

you're living in Arkansas or Bosnia, but in any small town you should be able to find someone who can get you started. It's a fallacy that you have to go to Hollywood to find better players and a better band.

William Hames

I just don't believe in school for rock. It's too stupid. I can't say it enough. Rock is about cutting school. It's why you draw rock bands' names in your notebook.

STEVE MORSE (Steve Morse Band, Dixie Dregs)

There's an advantage to schooling, but it doesn't solve all your problems. If you don't love music or you don't feel any music inside of you, [schooling's] not going to change that very much. I think you can get a lot more out of music by knowing about it. You will be able to come up with options quicker and be able to better analyze things that you hear. For instance, if you have ear training you can study and learn from music even when you're away from your instrument. You can hear a piece of music on the radio and instantly break it down harmonically and know the chord progression.

One of the biggest advantages of going to a school is just being around other players. The school attracts people who are motivated. "Motivated" doesn't always go with "talented," but you'll find there is a pretty good correlation between a high percentage of good players and being in a learning environment. That may be just as important as or more important than what you learn. Being influenced by the people around you is something you absolutely can't ignore, regardless of whether you know theory or not. If you are around other players and you see how fast they learn and how talented they are, it will give you an idea of what you are capable of. Some people don't learn one 100th of what they are capable of learning because they have never pushed themselves.

Another thing to remember is you can't say you haven't been to school if you've played blues for 30 years. You can't say you are unschooled in playing the blues—you've been to school.

Continued on page 130

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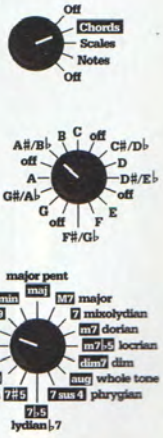

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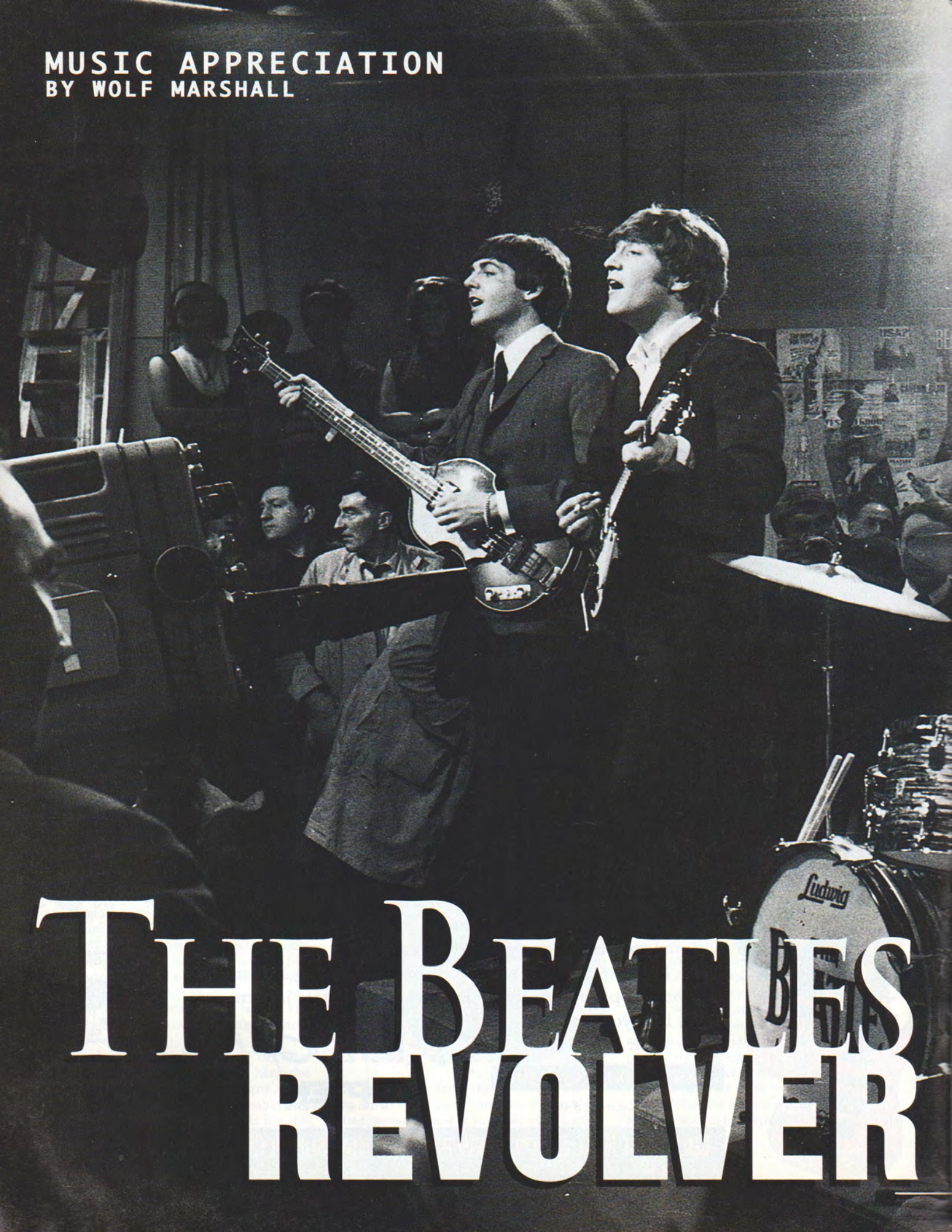
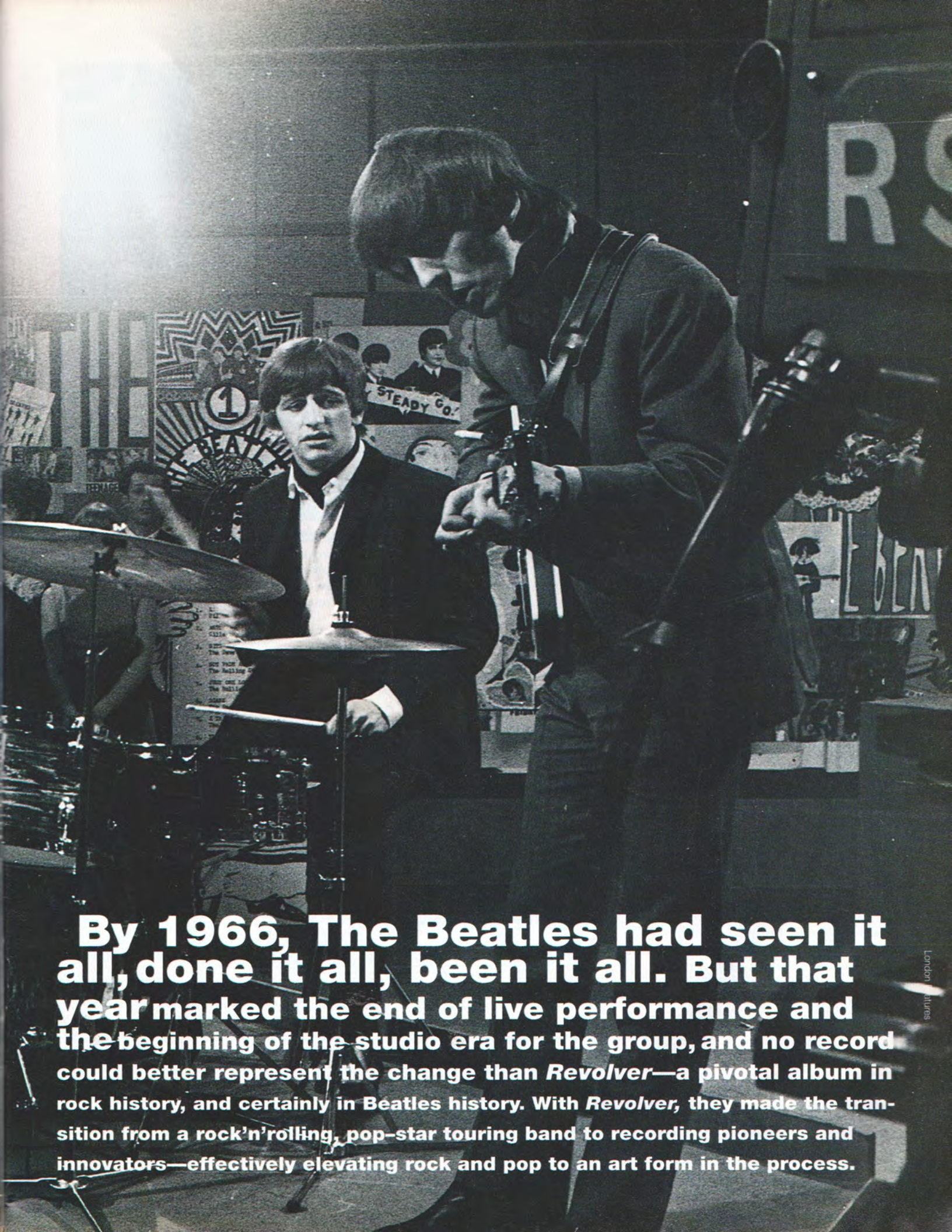
MUSIC APPRECIATION
BY WOLF MARSHALL



THE BEATLES REVOLVER



By 1966, The Beatles had seen it all, done it all, been it all. But that year marked the end of live performance and the beginning of the studio era for the group, and no record could better represent the change than *Revolver*—a pivotal album in rock history, and certainly in Beatles history. With *Revolver,* they made the transition from a rock'n'rolling, pop-star touring band to recording pioneers and innovators—effectively elevating rock and pop to an art form in the process.

London Features

Revolver is an album of firsts. And, accordingly, every significant Beatle-recorded first became an advancement affecting all future rock records—a fact that has remained true to the present. Among their many firsts are: first use of tape loops ("Tomorrow Never Knows"), first backwards guitar solo ("I'm Only Sleeping"), first bass-guitar overdub ("I Want To Tell You"), first overt Indian sitar song ("Love You To"), first use of r&b brass ("Got To Get You Into My Life"), first Beatle single with a Ringo lead vocal ("Yellow Submarine") and first direct reference to drugs in a Lennon/McCartney composition ("Doctor Robert").

Revolver serves as an ideal capsule-chronicle of The Beatles' artistic and technological exploration and growth. The inventiveness started on 1965's *Rubber Soul* reached fruition in the ambitious experiments of *Revolver* with its emphases on sophisticated themes, heightened production values, improved recording techniques and adventurous music effects. Though varied tape tricks, compression/limiting and unorthodox microphone placement had been relatively important considerations in the past, nothing like the unbridled exploitation of these and other technical aspects on *Revolver* had been previously found in the rock'n'roll form. ADT (Artificial Double Tracking) was the precursor of chorusing and flanging—in fact, the term "flanger" was coined by John Lennon at this time. Invented by Ken Townshend during the course of these monumental sessions, ADT graced practically every piece on the album, widening and thickening the recorded parts. Similarly, varied-speed tape-recording (now known as "varispeed") was liberally applied to vocals and instruments alike for different textural results. Unusually close miking (something we now take for granted) allowed string and brass notes to virtually explode on tracks like "Eleanor Rigby" and "Got To Get You Into My Life." Thoughtful application of compression and limiting, in addition to close miking, made possible the now-familiar deadened drum sounds found on "Tomorrow Never Knows," laying the groundwork for the timbral innovation that would define *Sgt. Pepper* as a supreme masterwork. The number of tracks that featured only one or two Beatles (at one time an oddity) reached an unprecedented level. It became common practice to find just Paul McCartney or George Harrison performing on a cut, accompanied only by the session musicians needed to realize the music. The Beatles now regularly augmented their increasingly complex arrangements beyond the confines of standard rock'n'roll quartet instrumentation to include authentic Indian musicians, classical string and horn players, jazz-oriented trumpets and saxes, and all manner of tape wizardry in which the studio itself became a fifth Beatle.

David Redfern/Retna Ltd.

Finally, on *Revolver*, The Beatles participated not only in composing and recording but in producing and mixing records, forming a strong artistic partnership with official producer George Martin and newly recruited engineer Geoff Emerick. Theirs was a relationship that personified and transcend-

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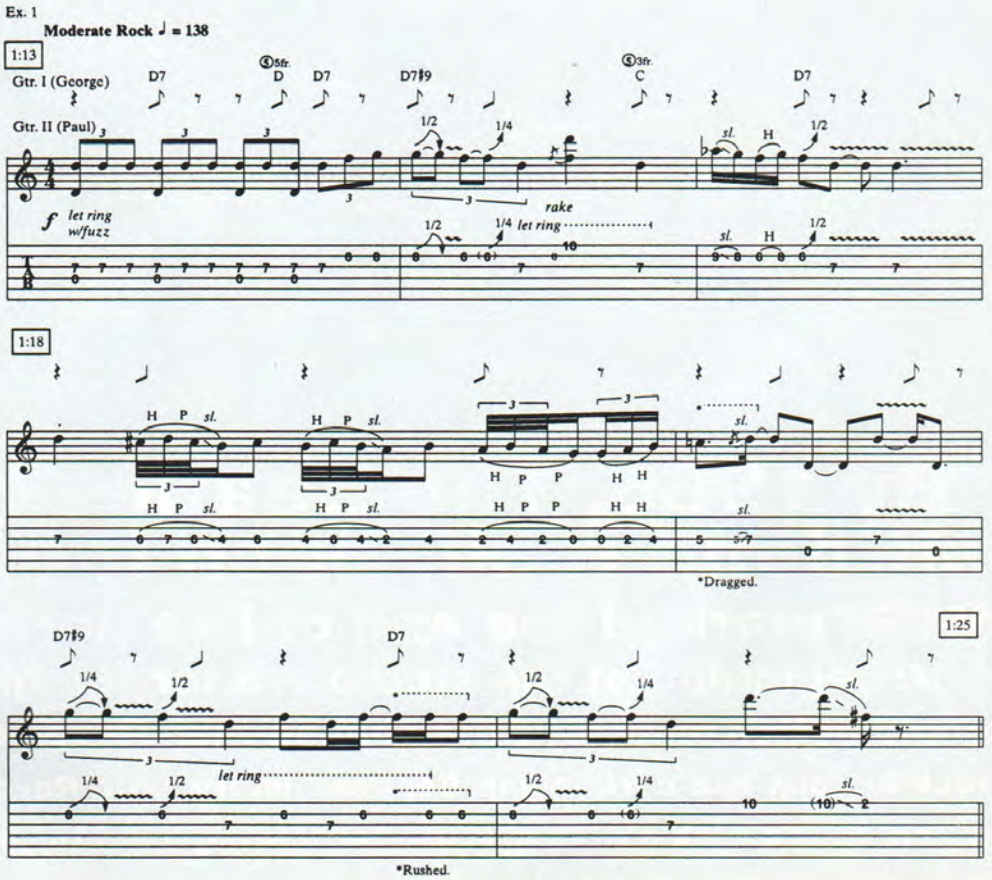
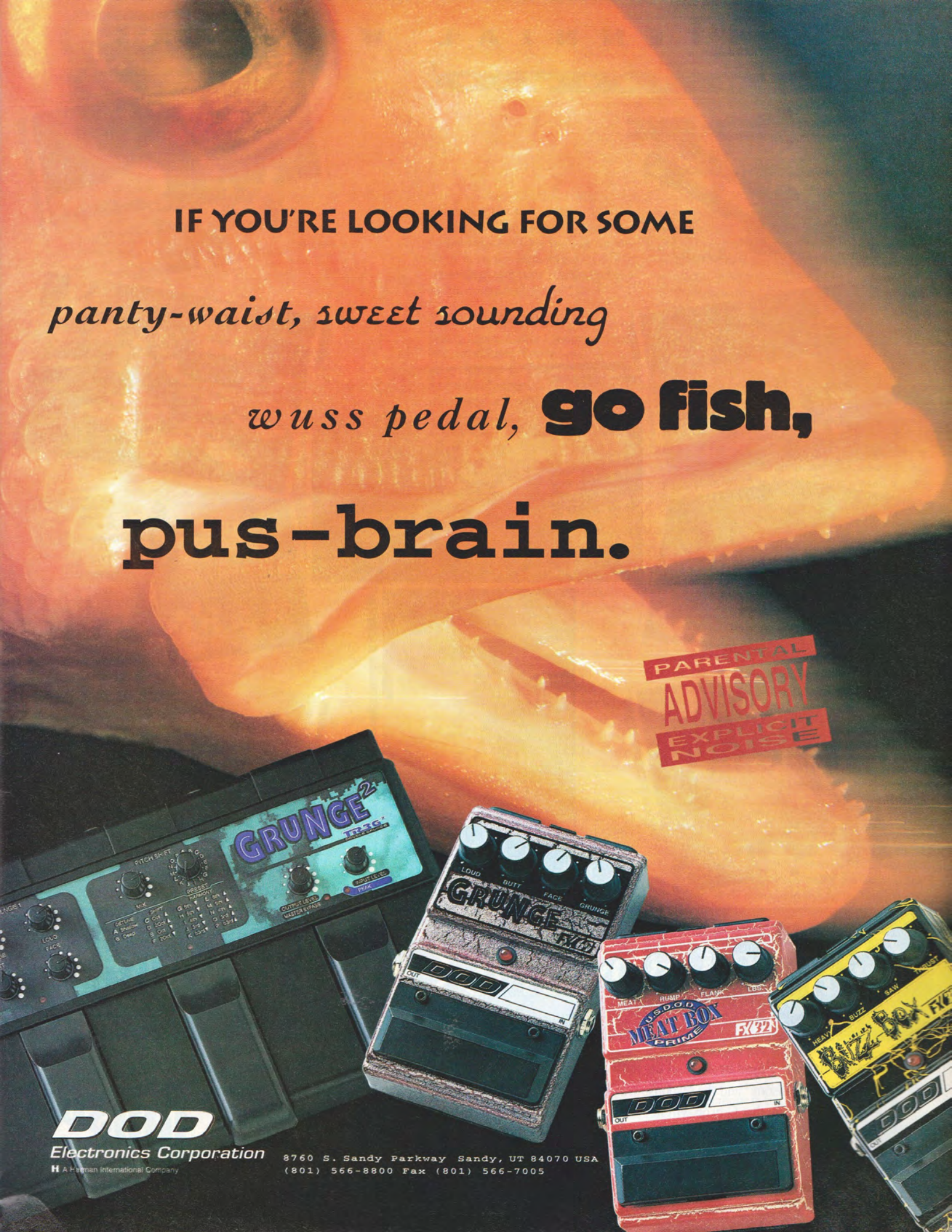
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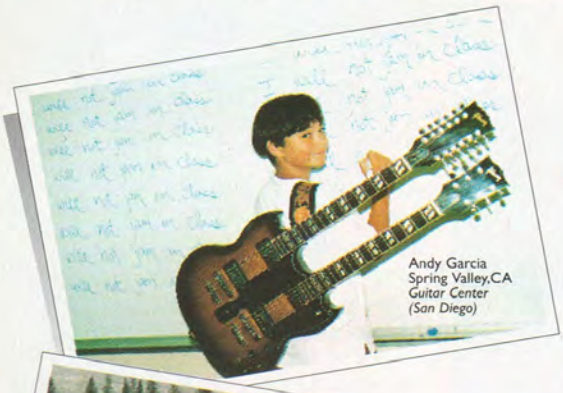
Andy Garcia
Spring Valley,CA
Guitar Center
(San Diego)

Mike Carey
Holland, MI
Rainbow Music

Nicole Sherwood
Santa Barbara, CA
Castle Music

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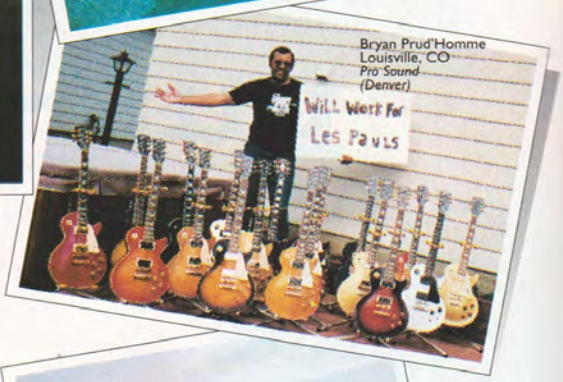

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performance notes

jon chappell

NORWEGIAN WOOD

A triple meter, a Mixolydian mode, three acoustics, a capo, and a sitar for color all add up to one exotic song that is The Beatles' "Norwegian Wood," one of the most distinctive and memorable tunes on the *Rubber Soul* album. Listen to how aggressive the rhythm guitar is in the opening D riff. The melody is played on the lower strings and the upper-string strums act as rhythmic filler—the same approach in "Carter-style" picking made famous by Maybelle Carter, Johnny Cash, and others. In the second half of bar 3, the progression wants to go to a C chord, but it never quite plays the whole thing; the C and open G and E strings are there, but the riff still retains the two D's—one open, one fretted—and that's what gives the riff its drony, exotic flavor.

At the verse the acoustic assumes a much more subordinate position, providing *boom-chick-chick* accompaniment, while John Lennon sings of his strange encounter. At the bridge, the rhythm values are halved to 16th notes in one guitar (notated in slashes above the vocal line), while another plays slower rhythms that incorporate muted strings (see Guitar II). The sitar plays a response line to the vocalist's "*Norwegian wood*" in the form of Fill 1. Notice that the sitar part employs bends frequently (it's part of the instrument's characteristic sound), while the guitars in this recording—the real guitars, that is—do not bend. This is in keeping with the folk/modal flavor.

It's surprising that such a classic song is based on a simple, four-bar riff, and that this immortal tune is just a hair over two minutes long—if you include the ringout.

HOLD MY HAND

Hootie takes the terraced approach to instrumentation when introducing the elements of "Hold My Hand." The acoustic guitar begins by itself, playing a two-bar riff that will serve as the intro and verse riff. Then the bass joins the guitar at the first verse. Four bars after that, a warmly distorted electric guitar provides a two-bar melodic fill. The first time through, the pre-chorus doesn't go immediately to the chorus, but back to a verse instead. Nevertheless, we've called it a pre-chorus because of the substantial change in the music: acoustic sparseness gives way to opaquely distorted guitars strumming full chords. These same chords are used in the chorus, though arranged in a different progression.

The first part of the solo is played out of the E-position barre chord at the 7th fret. Guitarist Mark Bryan gets much mileage out of the ♭3-to-3 motif (D♯ to D♯), playing it each time as a hammer-on. For the second four bars he switches to the pentatonic major form of B in fourth position and plays a country-flavored lick on beats 2 and 3 of bar 5. Notice he bends and holds the C♯ (third string, sixth fret) while playing the second string. He then re-strikes the third string while still bent and releases in rhythm back to C♯. He finishes the lick by pulling off to B. At the final two bars Bryan launches an ascending 16th note run and plays a country lick similar to the one before.

ALBATROSS

In the opening figure, Guitar I sounds unusually thunderous, considering that it's playing two-note chords fairly high up the neck. Oh, there's an octave divider there. Neat trick, that, because it doesn't sound "effecty" in this context. By playing up the neck, Pepper Keenan's octave-produced notes don't sound artificial or synthy; the effect rendered is like something that could be created by an alternately tuned guitar.

Woody Weatherman's solo sound is rich and deep, similar in timbre to Hendrix's tone (which isn't the first nod to Jimi—listen to the way Keenan sings the word "Albatross"). For the first few gestures he restricts himself to the lower register, really exploiting the low F♯ bend on the first string. He's in no hurry to leave that register, either; the next two phrases never go above the fifth fret on the third string. At bar 4, Weatherman jumps to 10th-position D pentatonic minor (D F G A C) to play some short figures (bar 5, beats 2 and 3), and some extended ones (bars 6 and 7). He's still content to work the middle register of the position, not hitting the first string until bar 7, when he plays a version of the cross-string blues lick that begins on the bent third string and traverses strings one and two. It is a terrifically funky, syncopated turn he gives to this cliché, so if the lick is in your stable, check this out for a fresh approach.

DOMINION

John Christ's chordal figure that comprises Rhythm Figure 1 is a stark and eerie mood-setter. It's two of the simplest chords possible—a one-finger C/E and a totally open E minor—but he plays the passage so achingly and hauntingly that the musical complexity belies its simple construction. The trilling figure at bars 5–6 serve as a sort of recurring idea that gets developed as the song progresses. But for now it sounds like a simple bird call, hovering lightly over the dominion.

At 1:51 the open-sounding guitars give way to solid-wall distorted ones for the chorus figure. Fill 3, a possible corruption of the aforementioned Fill 1, is more wailing and solo-like, but it is perfectly mixed with the rhythm guitar, and doesn't stand out as a separate texture.

John begins his solo 1½ bars into the section with a plaintive-sounding midrange bend. The quarter-note triplets at bar 6 maintain the slowish pace, and the low E at bar 7, bent 2½ steps, ends the first large phrase on a "down note." He begins the second eight-bar section with a rapid flurry in bar 8, as a pickup to bar 9. He repeats the quarter-note triplet idea heard in the first section, suggesting that he's still exercising restraint. A mournful bend caps off this phrase at bar 11. It's in rhythm, so heed the grace note and bend indications above it. John goes to eighth-note triplets in bars 13–14, but it's still perceived as a meandering, not driving, pace. Finally, his classically placed climax occurs at bar 15 where he unleashes a fury of 32nd notes and 16th-note triplets. He never leaves 12th-position E pentatonic minor (E G A B D), and this contributes to the smooth, legato sound—to say nothing of Mr. Christ's technique. He peaks out at a high B (bent from A) on the final beat of the final bar, and uses this note as a pivot point: it's the last note of the solo, but also the first note of the backing figure used for the final pre-chorus.

FRIENDS

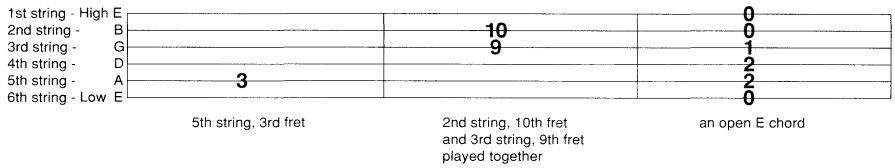
Like "Kashmir," this song demonstrates Jimmy Page's masterful ability to adapt exotic chord progressions and melodies to hard-rock settings. In this case, Page achieves the unusual guitar textures by employing a dropped-C tuning: C A C G C E, low to high. A quick scan at the tab (the standard music notation is only good for the rhythms when you get *this* detuned) reveals that there are three types of chordal movement: high-string chords over unchanging low strings; power movement, with moving octaves on top and a low-C drone underneath; and interior-string movement, where the top and bottom strings remain open.

The first type of chordal movement occurs in Rhythm Figure 1. C-, D- and E♭-major 3rds are juxtaposed over C's and G's in a syncopated scheme. The effect is whiny and Middle Eastern–sounding. At the end of the figure, during the 3/4 bars, Page plays the second type of chordal movement, where he slams the accented notes amongst the muted ones (denoted by *x*'s). Rhythmically, this figure is easily the hardest (no irony intended) passage in the song. You have to switch to a different meter (3/4), switch to a different feel (straight eighths vs. swing eighths), and play the syncopations. The third type of chordal movement occurs at the verses, where interior strings trace the outline of the haunting synth lines and background vocals. Look at the tab (not the music notation) and background vocals together and you'll see that they move in rhythmic unison.

That's Page's *technique*. The musicality comes in his different treatments of the three accompaniment styles. Listen to how Jimmy goes from even articulations to brutal jabs to insidious winding of lines, all the time maintaining a flow of eighth notes from his guitar.

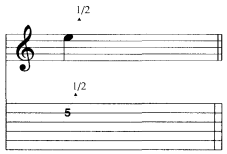
tablature explanation

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

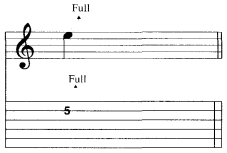


Definitions for Special Guitar Notation

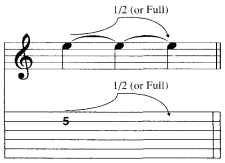
BEND: Strike the note and bend up ½ step (one fret).



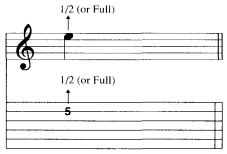
BEND: Strike the note and bend up a whole step (two frets).



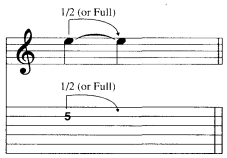
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



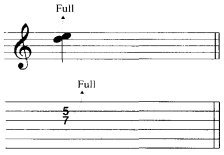
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



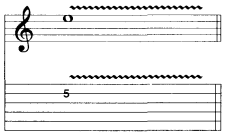
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.



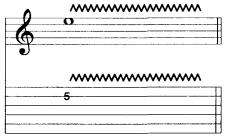
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



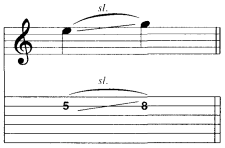
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

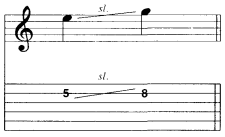


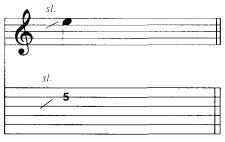
WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



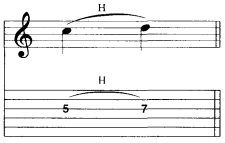
SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



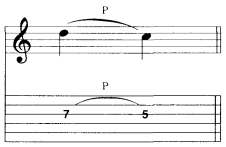
SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

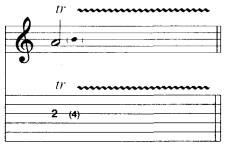


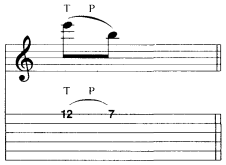
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

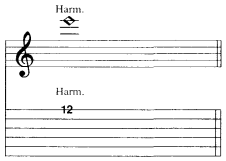


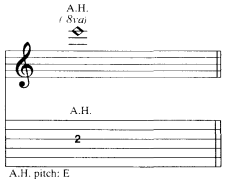
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



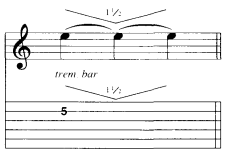
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



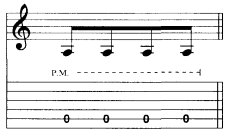
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

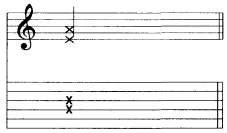


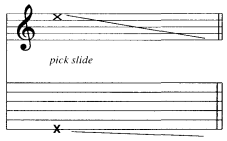
TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.

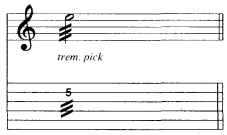


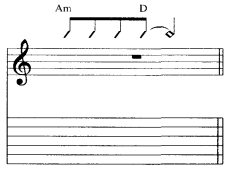
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



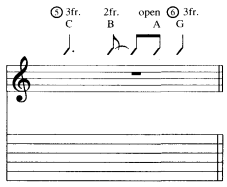
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



FRIENDS

As Recorded by Jimmy Page & Robert Plant
(From the album NO QUARTER/Atlantic Records)

Transcribed by Paul Pappas
Tablature Explanation page 54

Words and Music by
Jimmy Page and Robert Plant

Tuning:
⑥=C ③=G
⑤=A ②=C
④=C ①=E

Moderately fast ♩ = 164

Triplet feel (♫ = ♩ ♪)

Intro

(w/Sound effects)

(Approx. 9 sec.)

Acous. gtr.

C

mf

N.C.(C)
Rhy. Fig. 1

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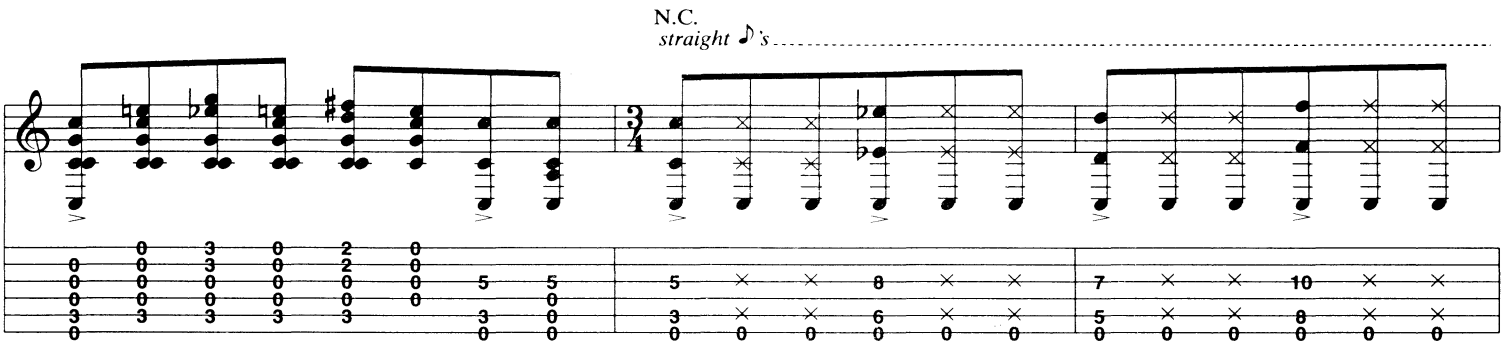
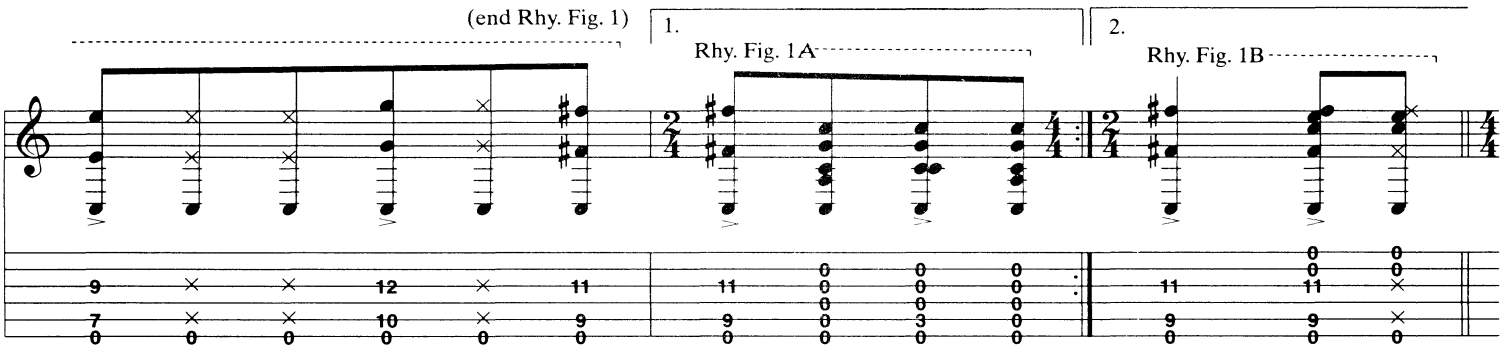
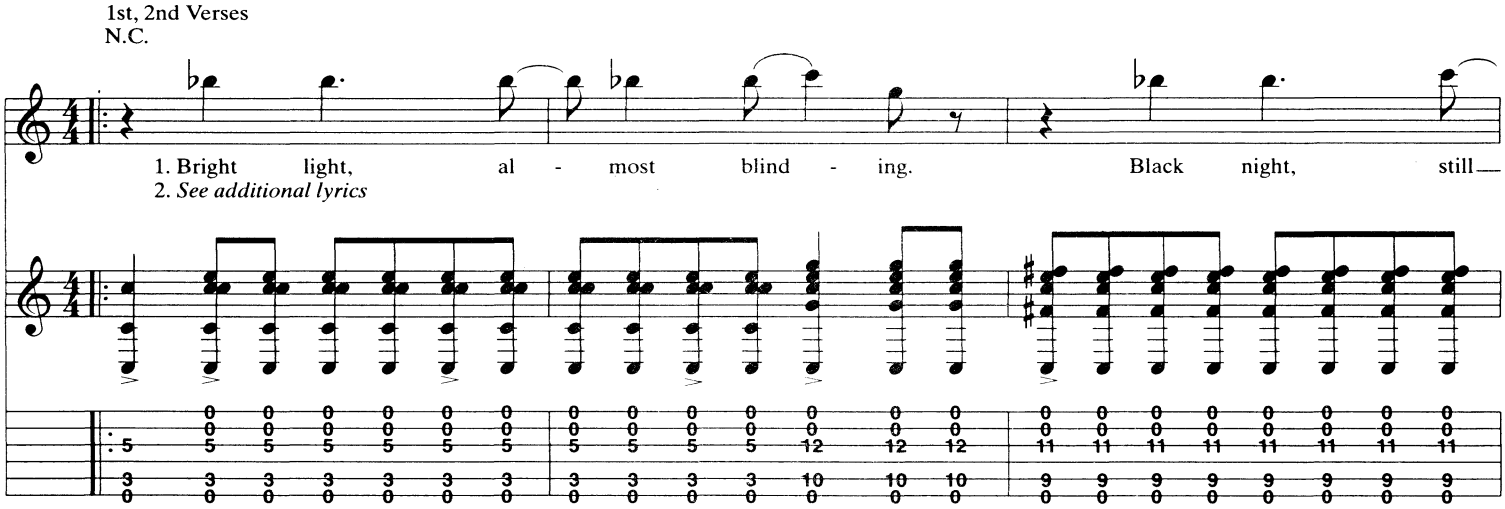
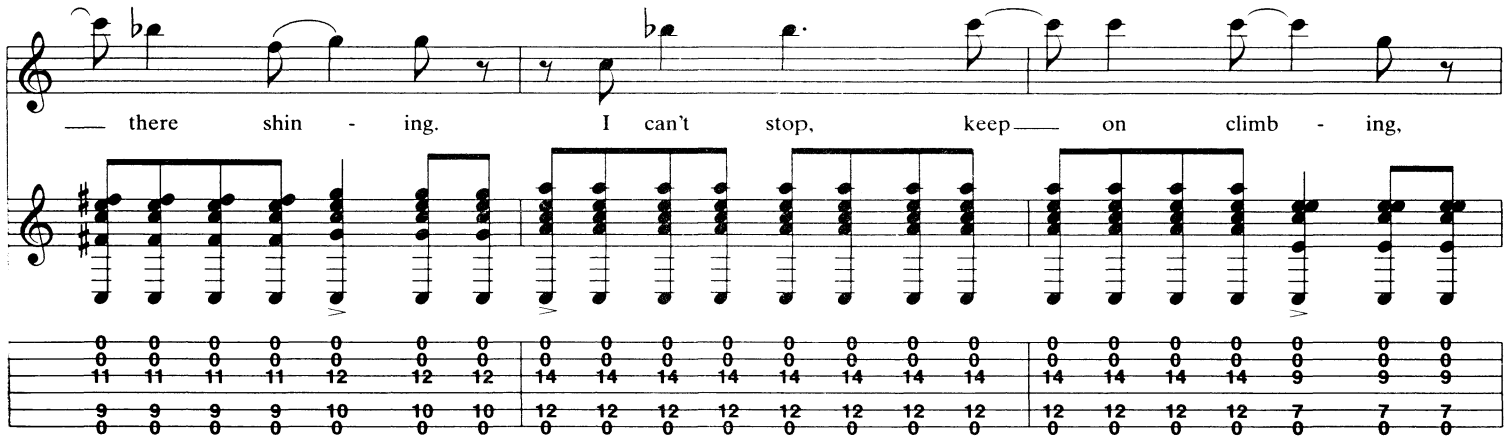
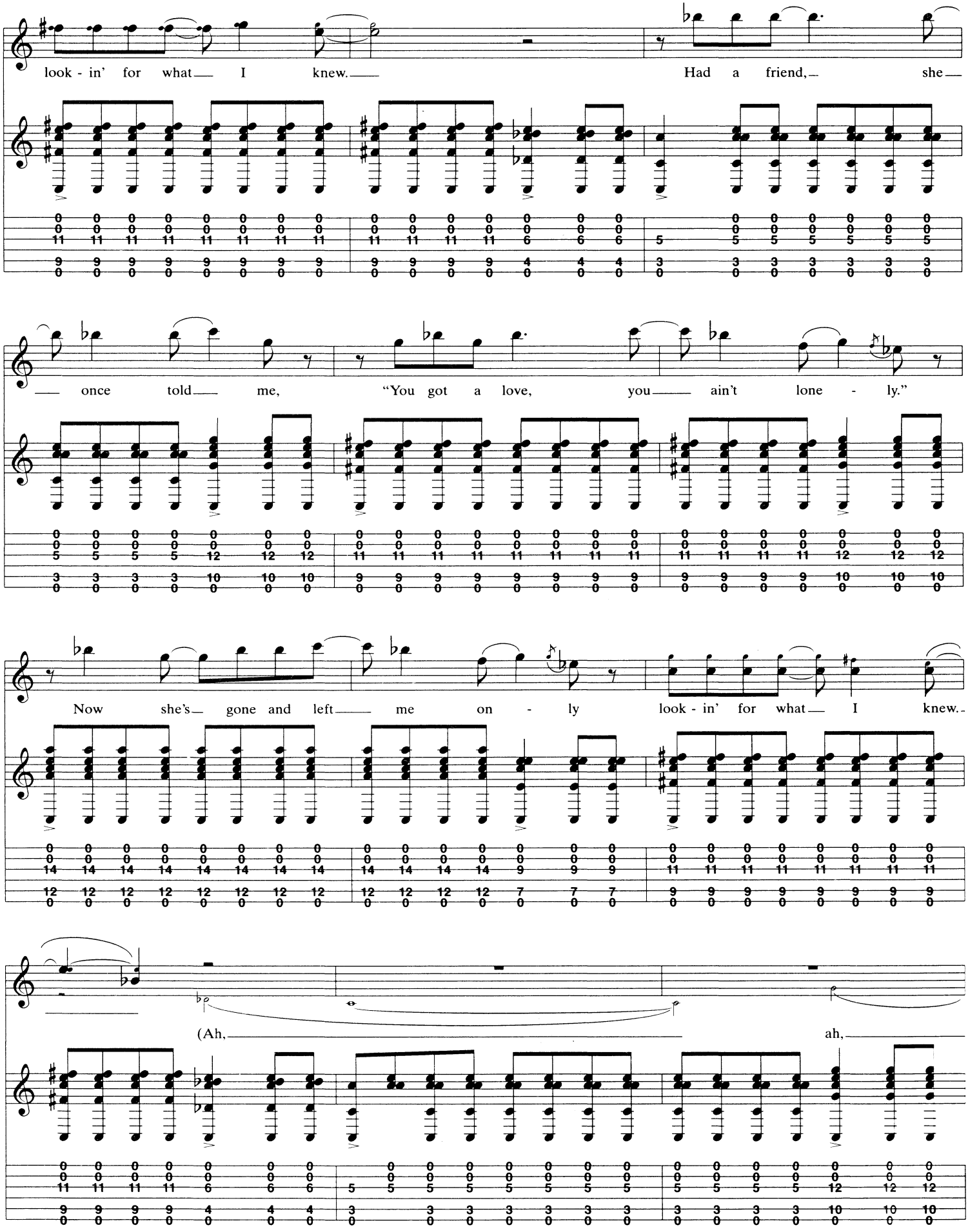
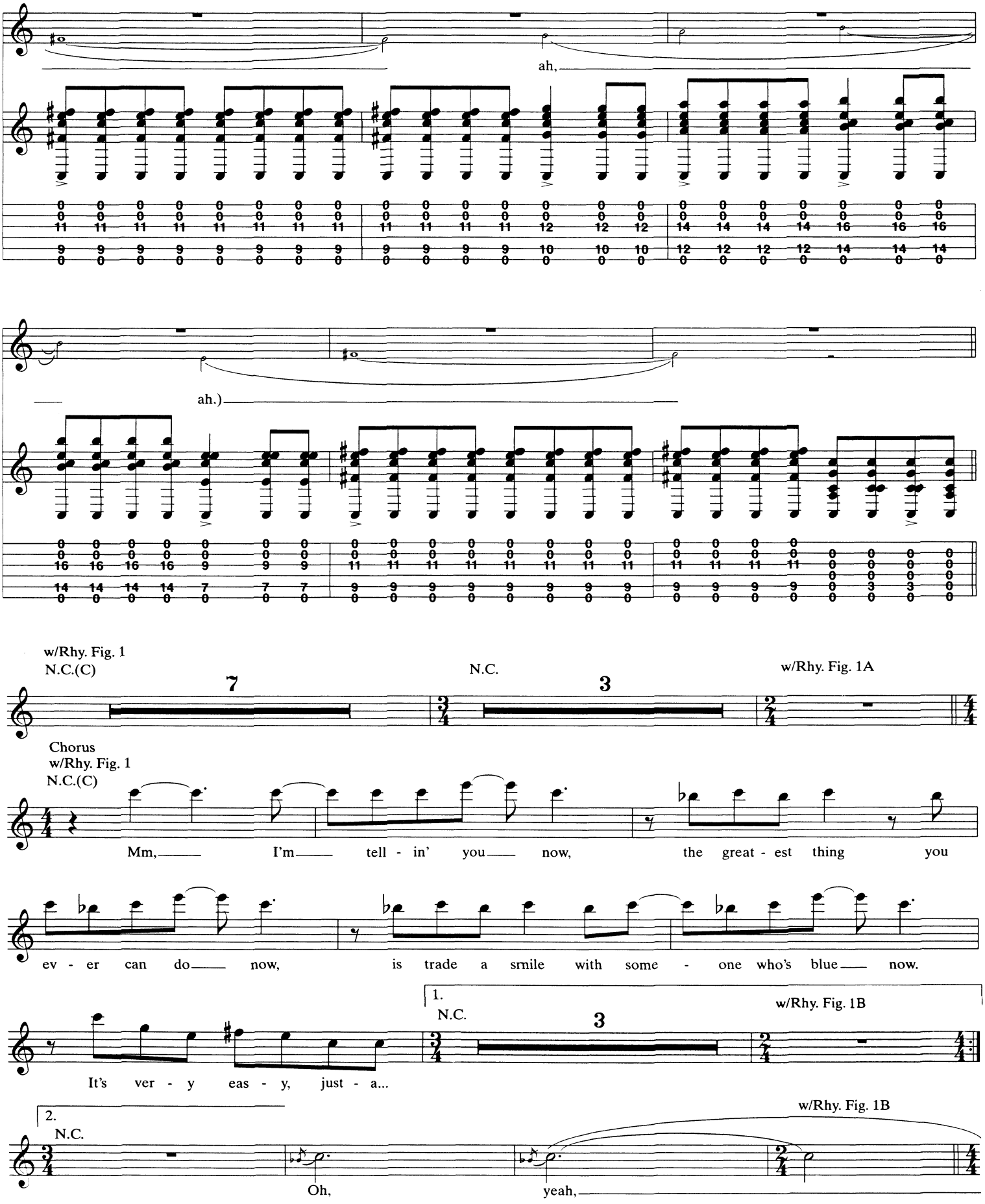
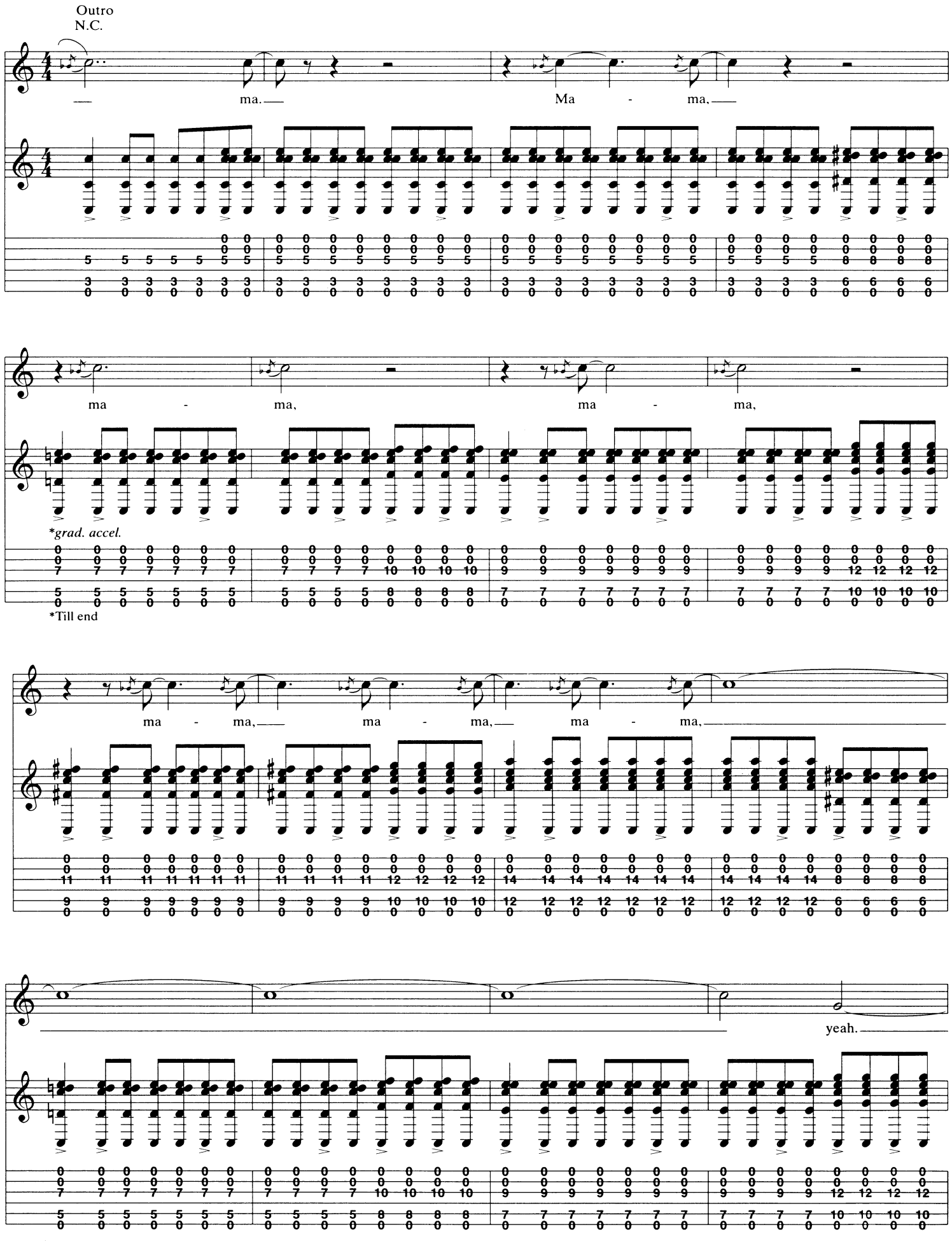
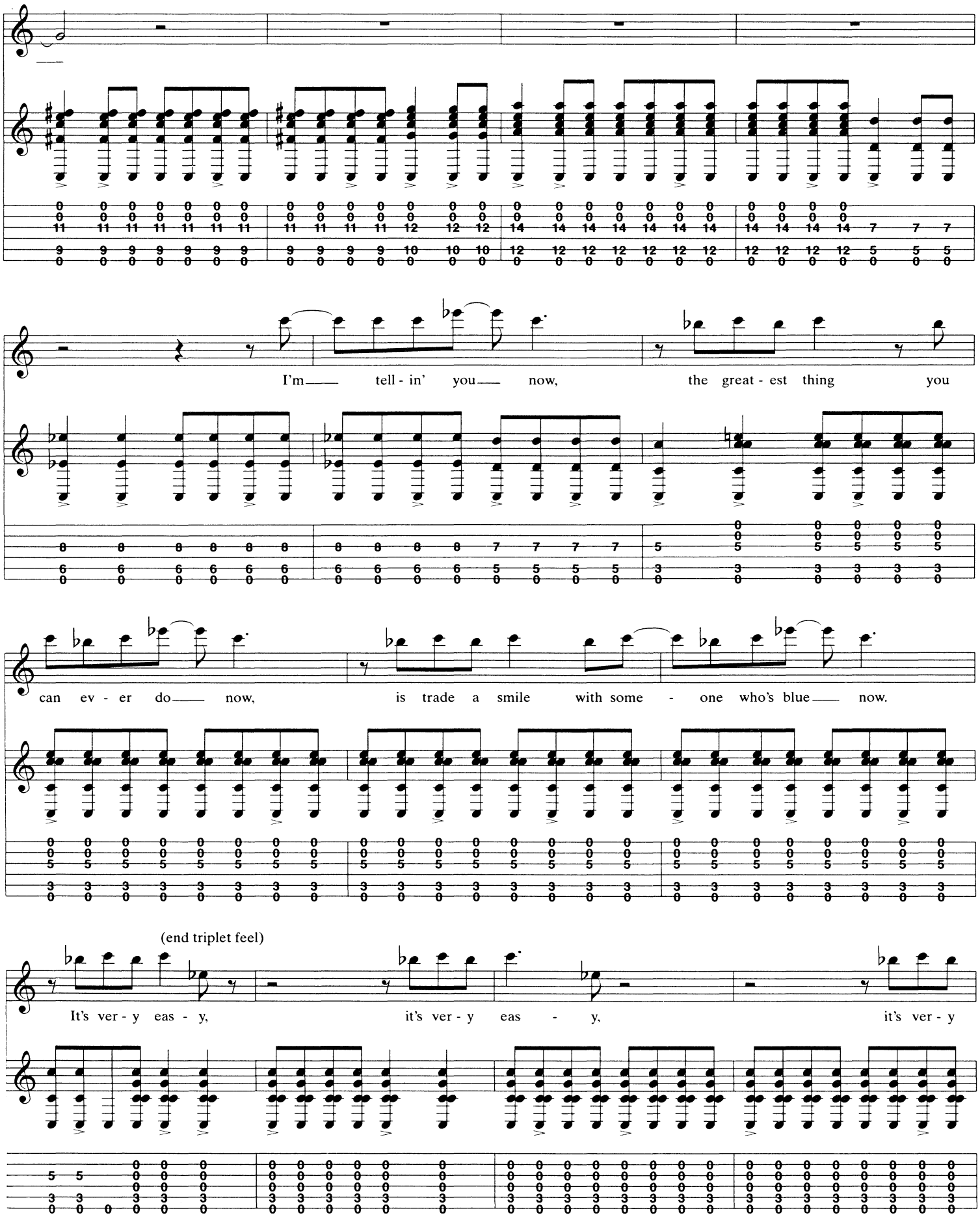

N.C.
straight ♪'s

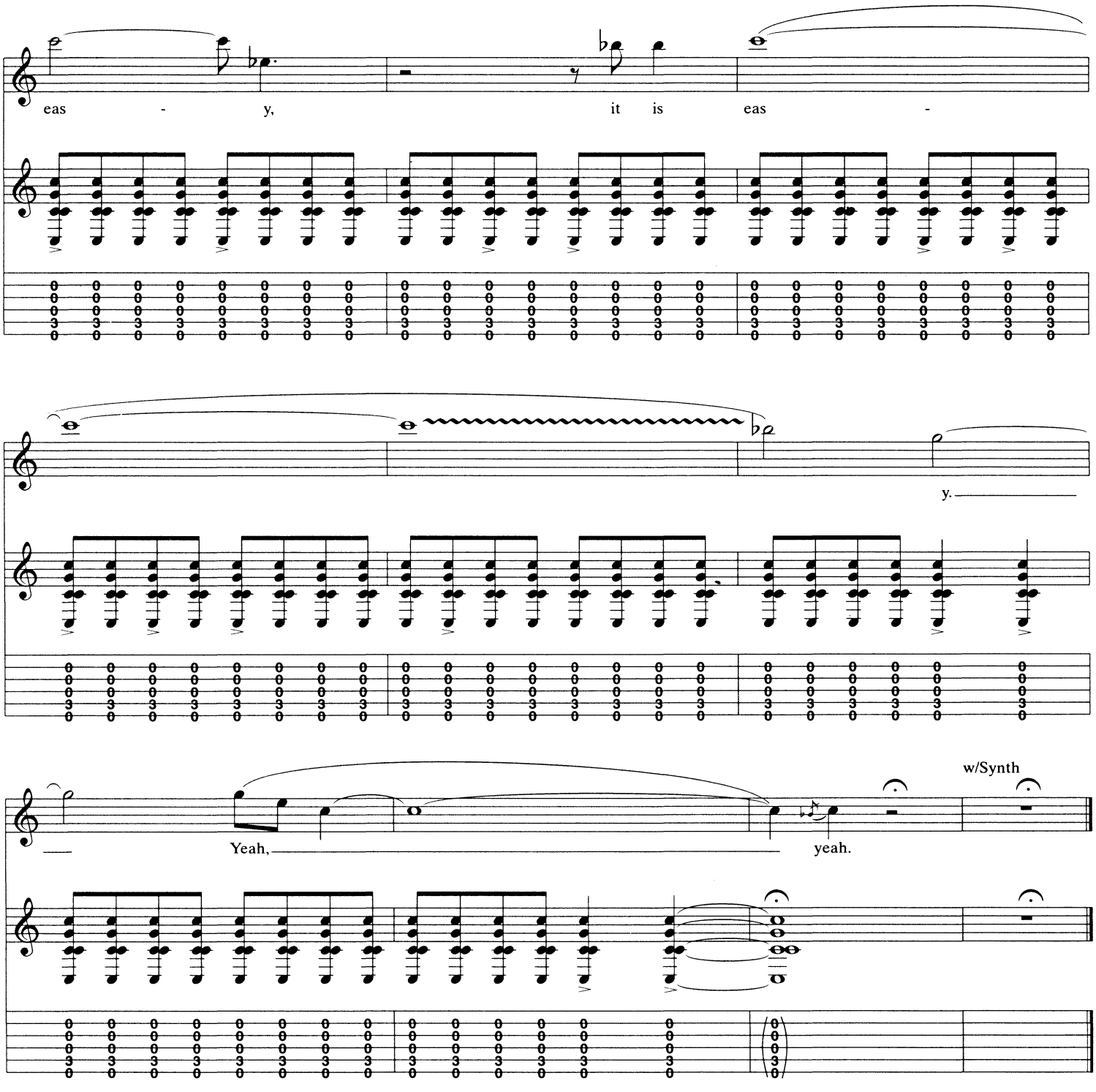

(end Rhy. Fig. 1)
1.
Rhy. Fig. 1A
2.
Rhy. Fig. 1B


1st, 2nd Verses
N.C.
1. Bright light, al - most blind - ing. Black night, still—
2. See additional lyrics


— there shin - ing. I can't stop, keep— on climb - ing,

look - in' for what I knew. Had a friend, she
once told me, "You got a love, you ain't lone - ly."
Now she's gone and left me on - ly look - in' for what I knew.
(Ah, ah,

ah,
ah.)
w/Rhy. Fig. 1
N.C.(C)
7
N.C.
3
w/Rhy. Fig. 1A
Chorus
w/Rhy. Fig. 1
N.C.(C)
Mm, I'm tell - in' you now, the great - est thing you
ev - er can do now, is trade a smile with some - one who's blue now.
1.
N.C.
3
w/Rhy. Fig. 1B
It's ver - y eas - y, just - a...
2.
N.C.
w/Rhy. Fig. 1B
Oh,
yeah,


Outro
N.C.
ma.
Ma - ma,
ma - ma,
ma - ma,
*grad. accel.
*Till end
ma - ma, ma - ma, ma - ma,
yeah.


I'm tell - in' you now, the great - est thing you
can ev - er do now, is trade a smile with some - one who's blue now.
(end triplet feel)
It's ver - y eas - y, it's ver - y eas - y, it's ver - y



Additional Lyrics

2. Met a man on the roadside crying,
"Without a friend, there's no denying
You're incomplete, there'll be no finding,
Lookin' for what you knew."
So, any time somebody needs you,
Don't let them down although it could ease you.
Someday you'll need someone like they do,
Lookin' for what you knew.

BASS LINE FOR

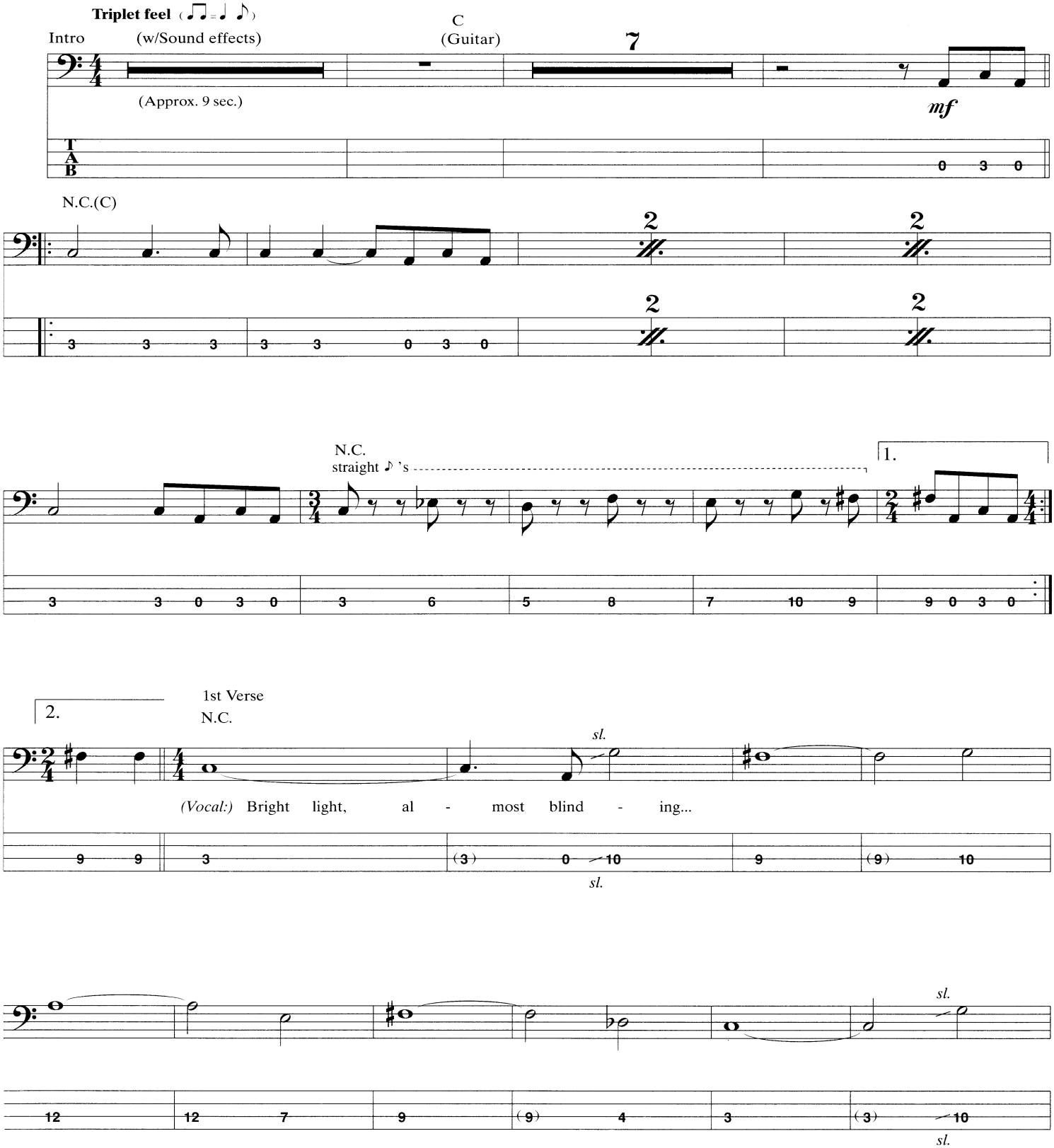
FRIENDS

As Recorded by Jimmy Page & Robert Plant
(From the album NO QUARTER/Atlantic Records)

Transcribed by Steve Gorenberg

Words and Music by
Jimmy Page and Robert Plant

Moderately fast ♩ = 164

Triplet feel (♫ = ♩ ♪)

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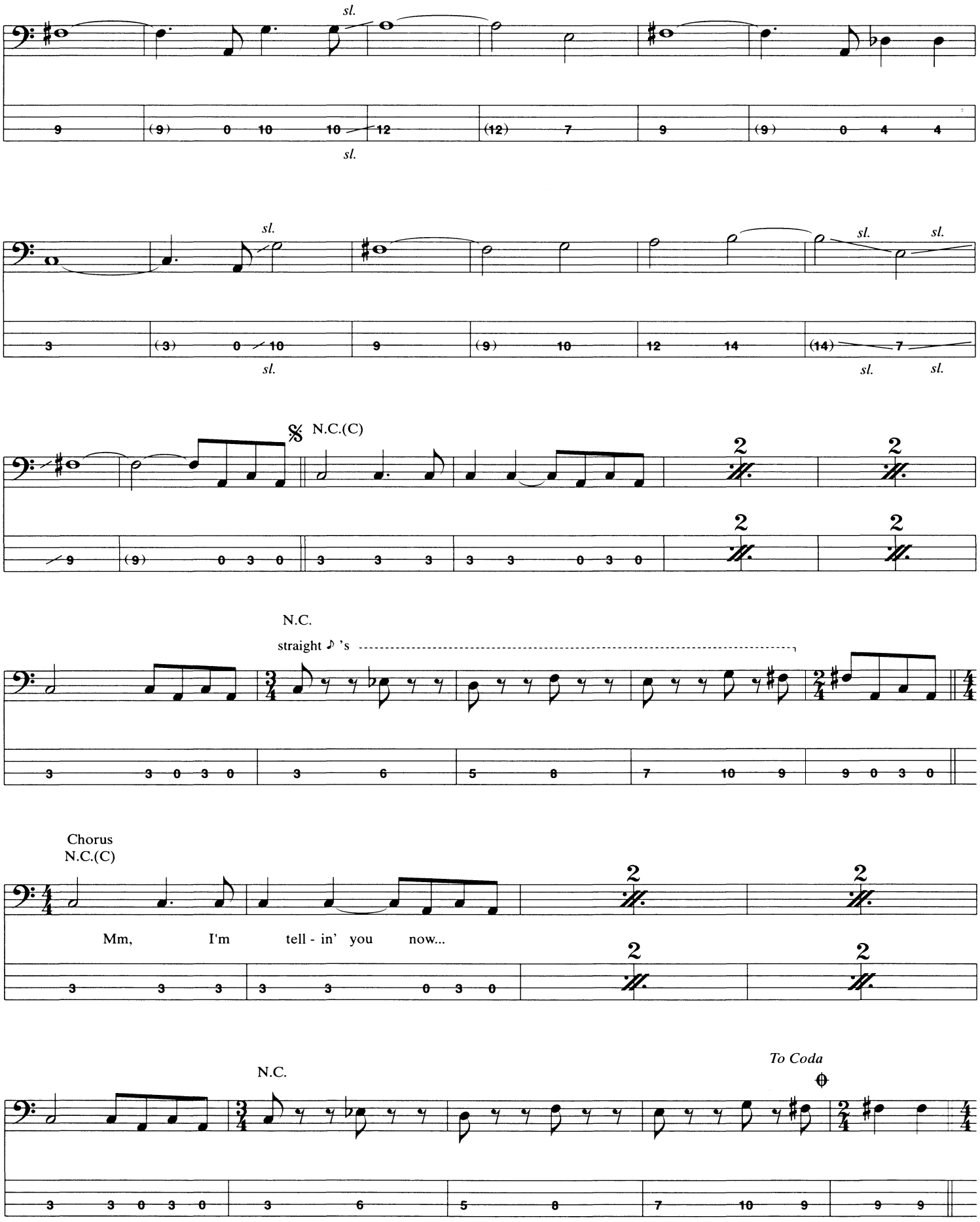
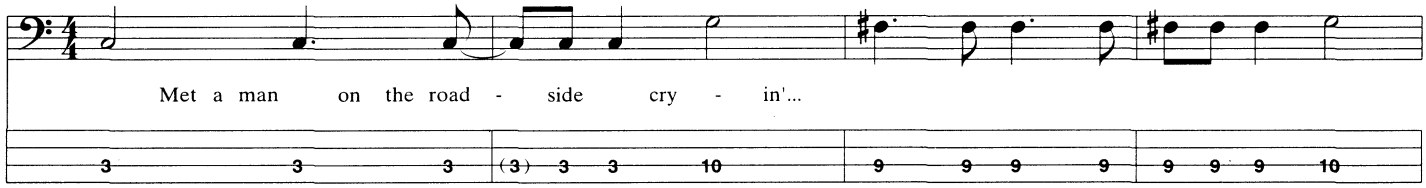
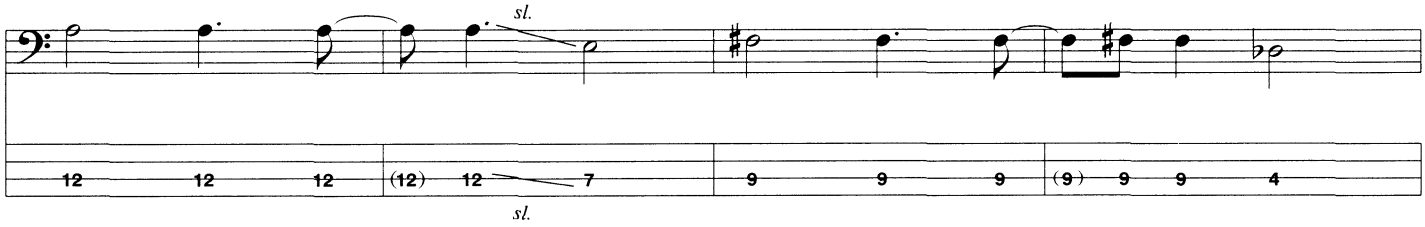
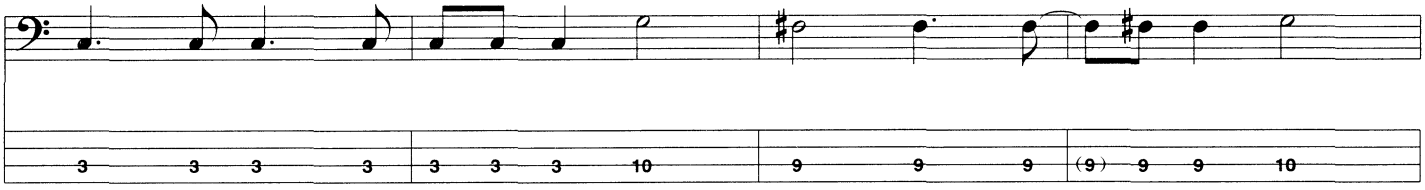
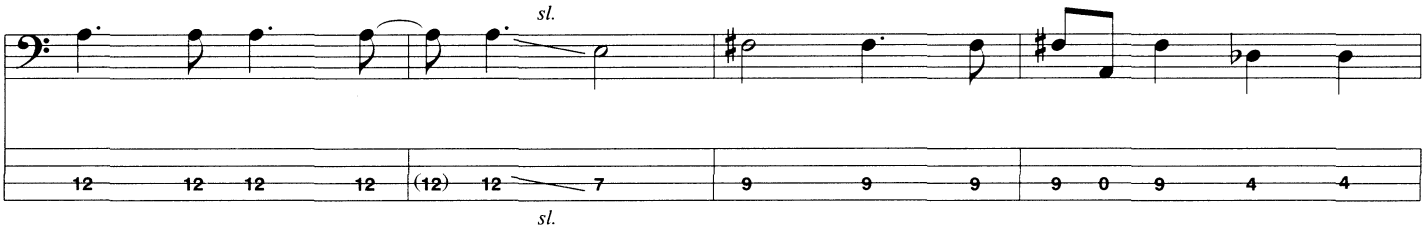
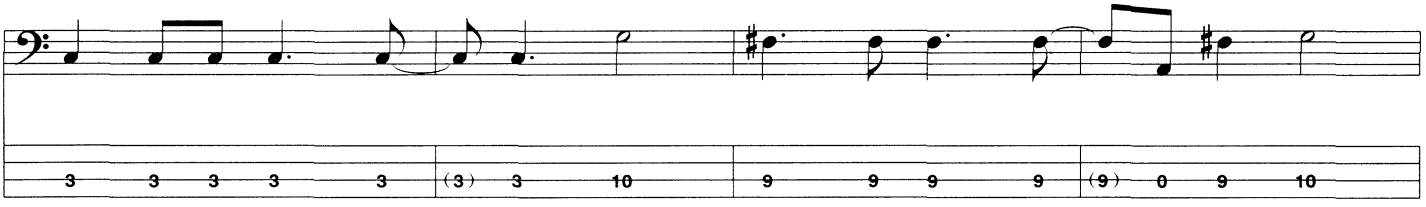
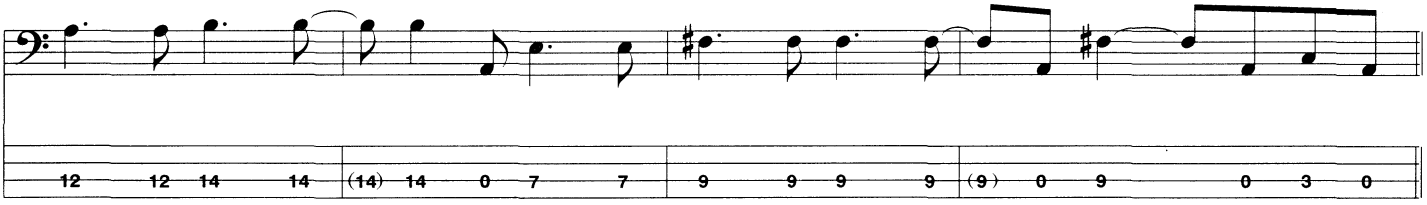
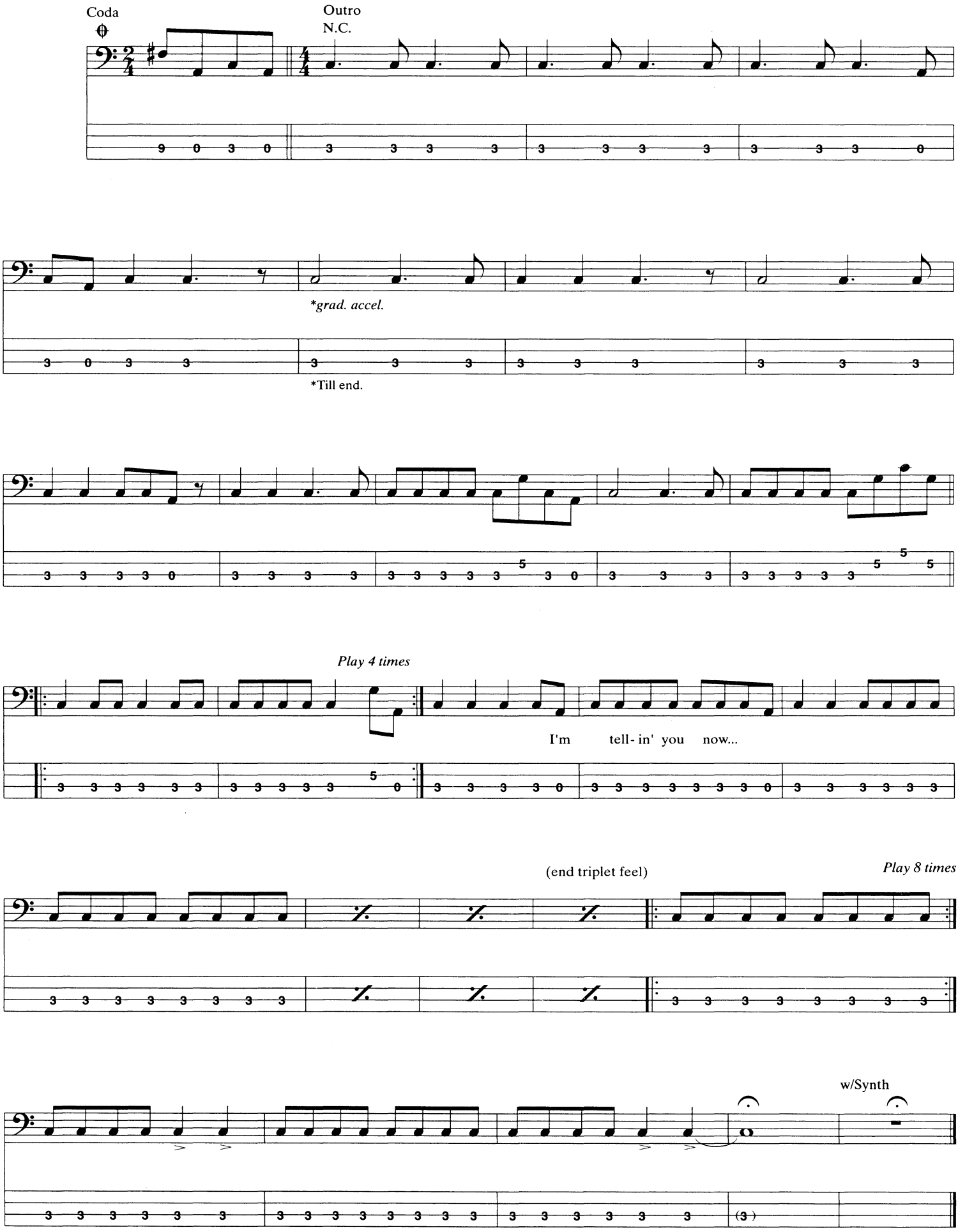

sl.
sl.
sl.
sl.
sl.
sl.
sl.
N.C.(C)
N.C.
straight ♪ 's
Chorus
N.C.(C)
Mm, I'm tell - in' you now...
N.C.
To Coda

2nd Verse
N.C.







D.S. al Coda

𝄋

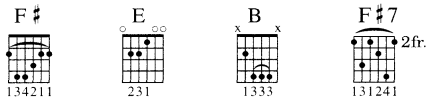
Coda
Outro
N.C.
*grad. accel.
*Till end.
Play 4 times
I'm tell- in' you now...
(end triplet feel)
Play 8 times
w/Synth

HOLD MY HAND

As Recorded by Hootie & The Blowfish
(From the album CRACKED REAR VIEW/Atlantic Records)

Transcribed by Mark Phillips
Tablature Explanation page 54

Words and Music by
DariusCarlos Rucker,
Everett Dean Felber,
Mark Williams Bryan and
James George Sonefeld



Moderately slow ♩ = 84

Intro

Bsus2 E Bsus2 E (end Rhy. Fig. 1)

Rhy. Fig. 1 (*Gtr. I)

mf

*Acous.

w/Rhy. Fig. 1

Bsus2 E Bsus2 E

1. With a lit - tle

1st Verse
w/Rhy. Fig. 1 (4 times)

Bsus2 E Bsus2 E

love and some ten - der - ness, we'll

Bsus2 E Bsus2 E

walk up - on the wa - ter, we'll rise a - bove the mess. With a lit - tle

w/Fill 1 (2 times)

Bsus2 E Bsus2 E

peace and some har - mo - ny, we'll

Fill 1 (*Gtr. II)

sl. *sl.*

f

sl. *sl.*

*Elec.

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Bsus2 E Bsus2 E

take the world— to - geth - er, we'll take 'em by— the hand.—

Rhy. Fig. 2 (Gtrs. I & II) Pre-chorus

F♯ E B (end Rhy. Fig. 2)

'Cause I got a hand for you.— Oh.

w/Rhy. Fig. 2

F♯ E B

I wan - na run with you.— 2. Yes - ter - day—

2nd, 3rd Verses w/Rhy. Fig. 1 (4 times) & Fill 1

Bsus2 E Bsus2 E

I saw you stand - ing there.— Your

3. *See additional lyrics*

w/Fill 1A

Bsus2 E Bsus2 E

head was down,— your eyes— were red, no comb had touched— your hair. I said— get

w/Fill 1

Bsus2 E Bsus2 E

up— and let— me see— you smile.— We'll

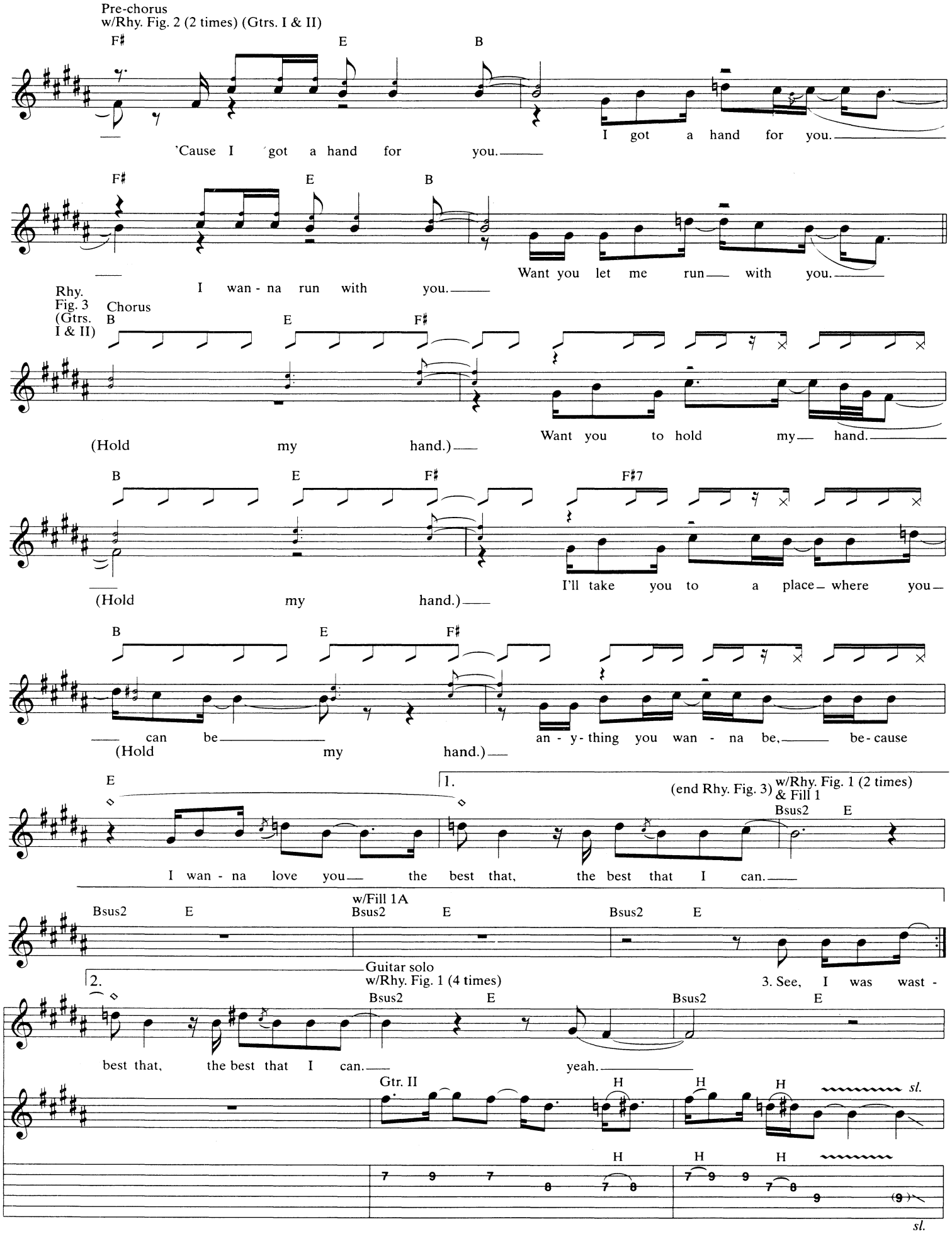
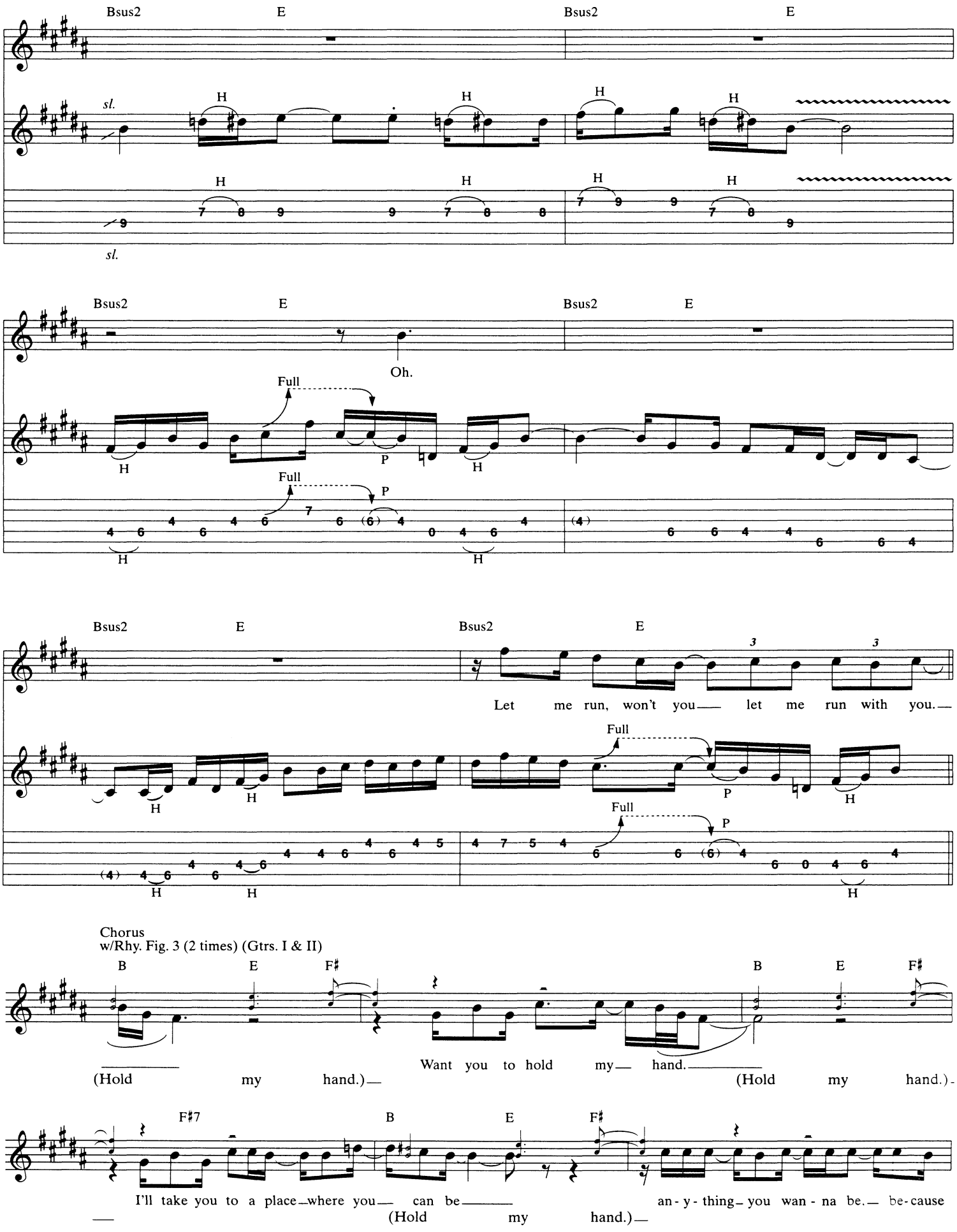
w/Fill 1A

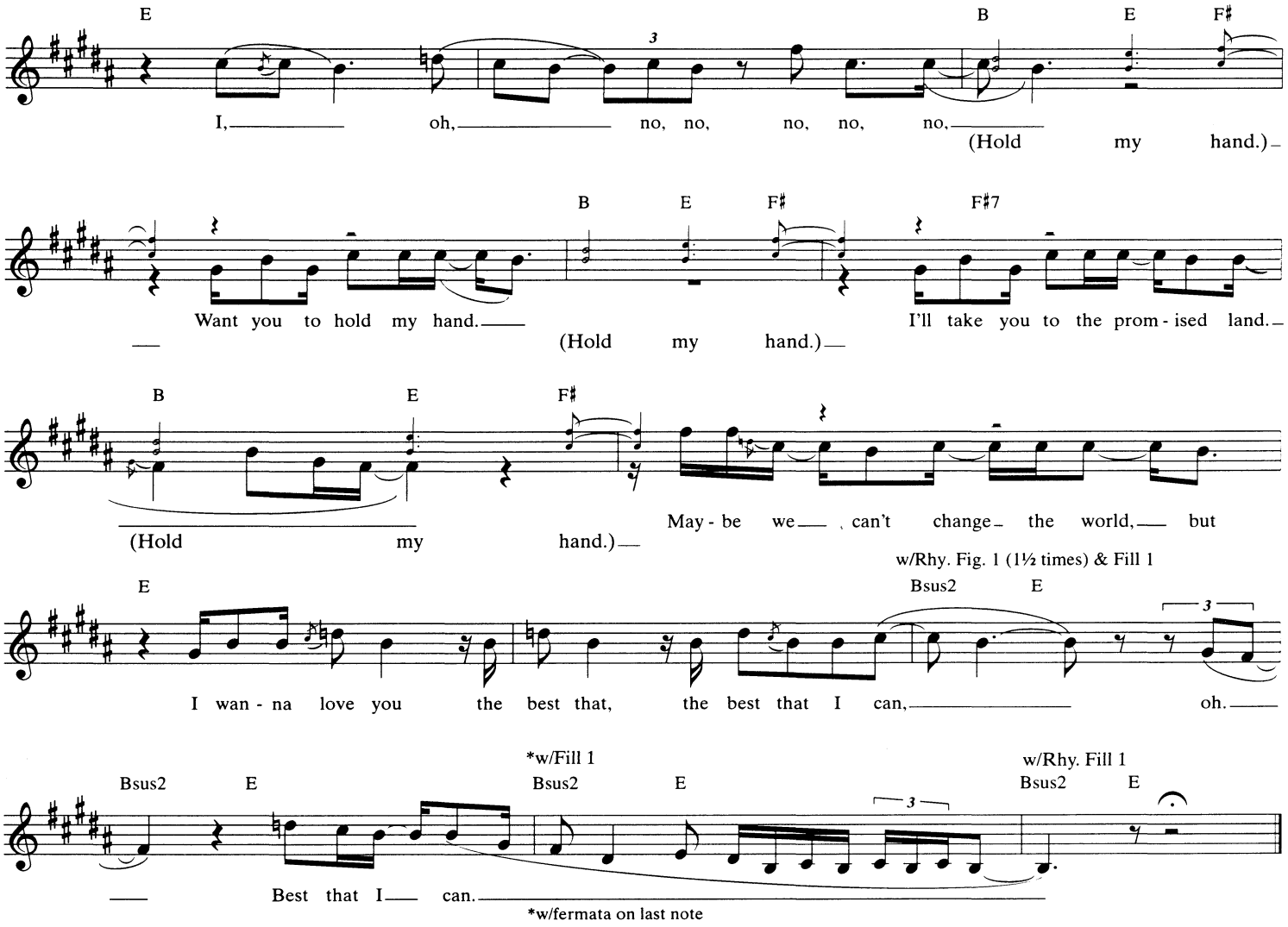
Bsus2 E Bsus2 E

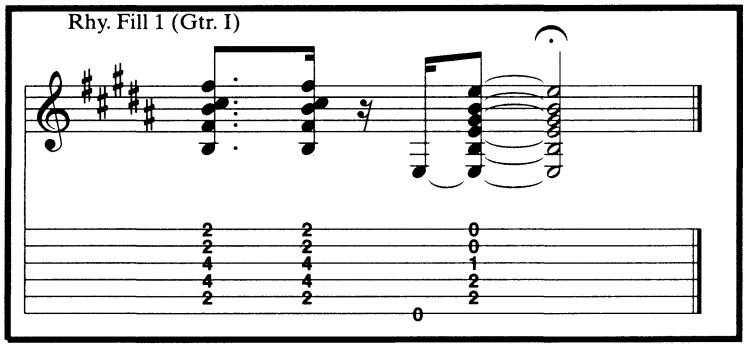
take a walk— to - geth - er, walk the road— a - while,— 'cause...—

Fill 1A (Gtr. II)

sl. sl.

sl. sl.

Pre-chorus
w/Rhy. Fig. 2 (2 times) (Gtrs. I & II)
F♯ E B
'Cause I got a hand for you.
I got a hand for you.
F♯ E B
I wan - na run with you.
Want you let me run with you.
Rhy. Fig. 3 (Gtrs. I & II)
Chorus
B E F♯
(Hold my hand.)
Want you to hold my hand.
B E F♯ F♯7
(Hold my hand.)
I'll take you to a place where you
B E F♯
can be
(Hold my hand.)
an - y - thing you wan - na be, be - cause
E
1.
(end Rhy. Fig. 3)
w/Rhy. Fig. 1 (2 times) & Fill 1
Bsus2 E
I wan - na love you the best that, the best that I can.
w/Fill 1A
Bsus2 E Bsus2 E Bsus2 E
2.
Guitar solo
w/Rhy. Fig. 1 (4 times)
Bsus2 E Bsus2 E
3. See, I was wast -
best that, the best that I can.
yeah.
Gtr. II
H H H sl.
H H H
7 9 7 8 7 8 7 9 9 7 8 9 (9)
sl.

Bsus2
E
Bsus2
E
sl.
H
sl.
Oh.
Full
P
Let me run, won't you let me run with you.
Chorus
w/Rhy. Fig. 3 (2 times) (Gtrs. I & II)
B
E
F♯
(Hold my hand.)
Want you to hold my hand.
F♯7
I'll take you to a place where you can be
an-y-thing you wan-na be. be-cause





Additional Lyrics

3. See, I was wasted, and I was wasting time,
Till I thought about your problems, I thought about your crime.
Then I stood up and then I screamed aloud.
I don't wanna be part of your problems, don't wanna
be part of your crowd, no. *(To 2nd Pre-chorus)*

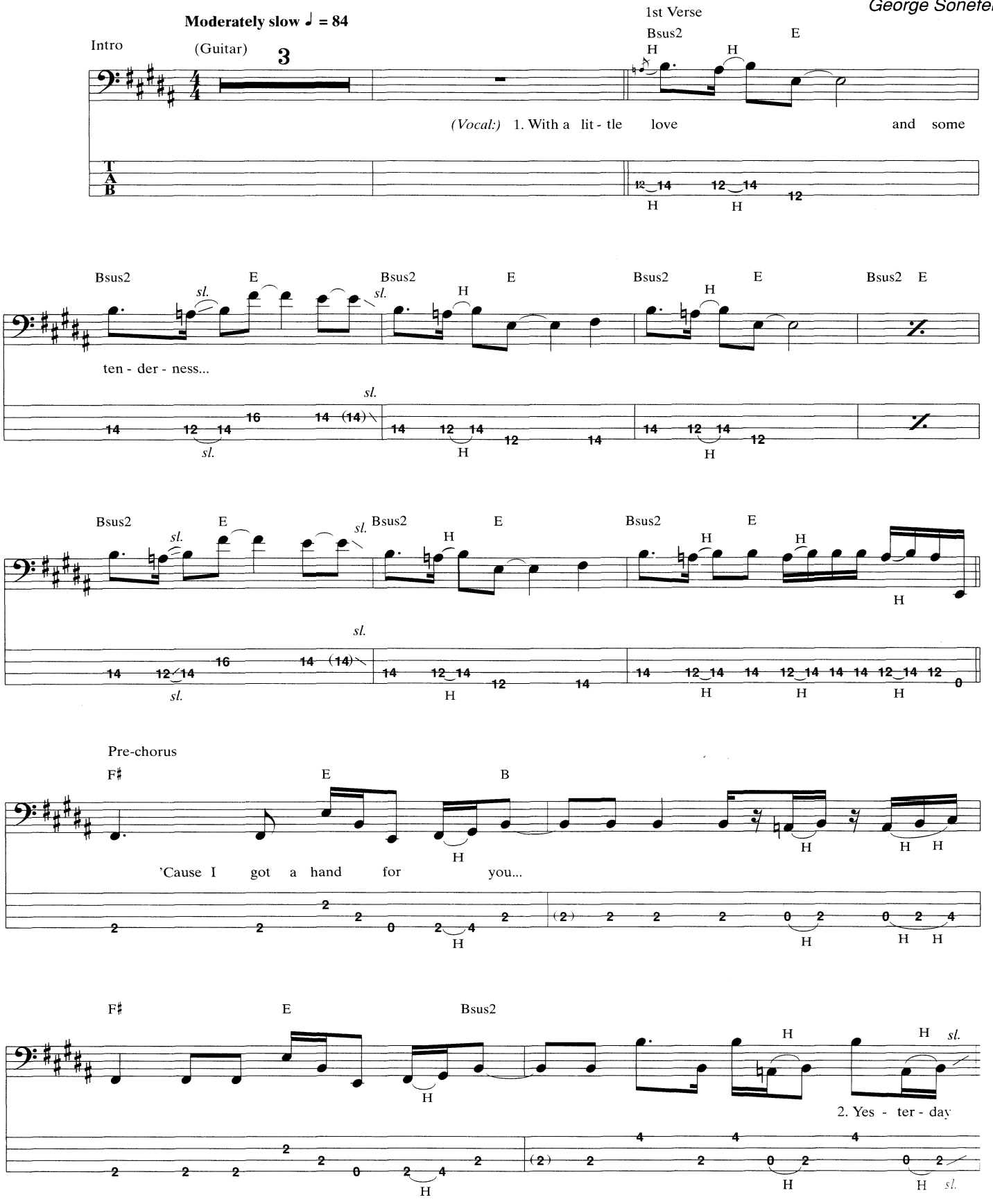
2nd Chorus:
(Hold my hand.) Want you to hold my hand.
(Hold my hand.) I'll take you to the promised land.
(Hold my hand.) Maybe we can't change the world,
But I wanna love you the best that, the best that I can. *(To Guitar solo)*

BASS LINE FOR

HOLD MY HAND

As Recorded by Hootie & The Blowfish
(From the album CRACKED REAR VIEW/Atlantic Records)

Transcribed by
Steve Gorenberg

Words and Music by Darius Carlos Rucker, Everett Dean Felber, Mark Williams Bryan and James George Sonefeld

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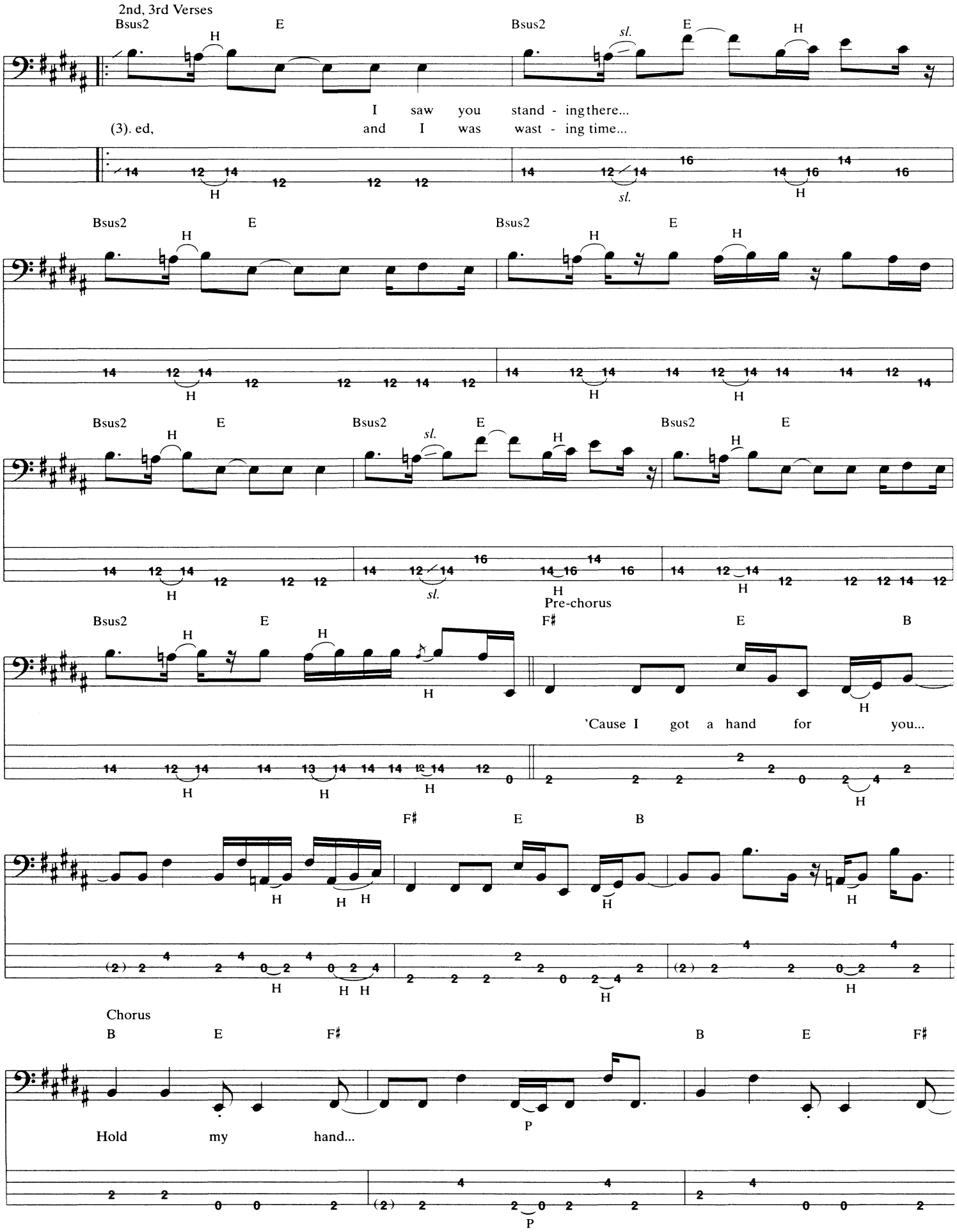
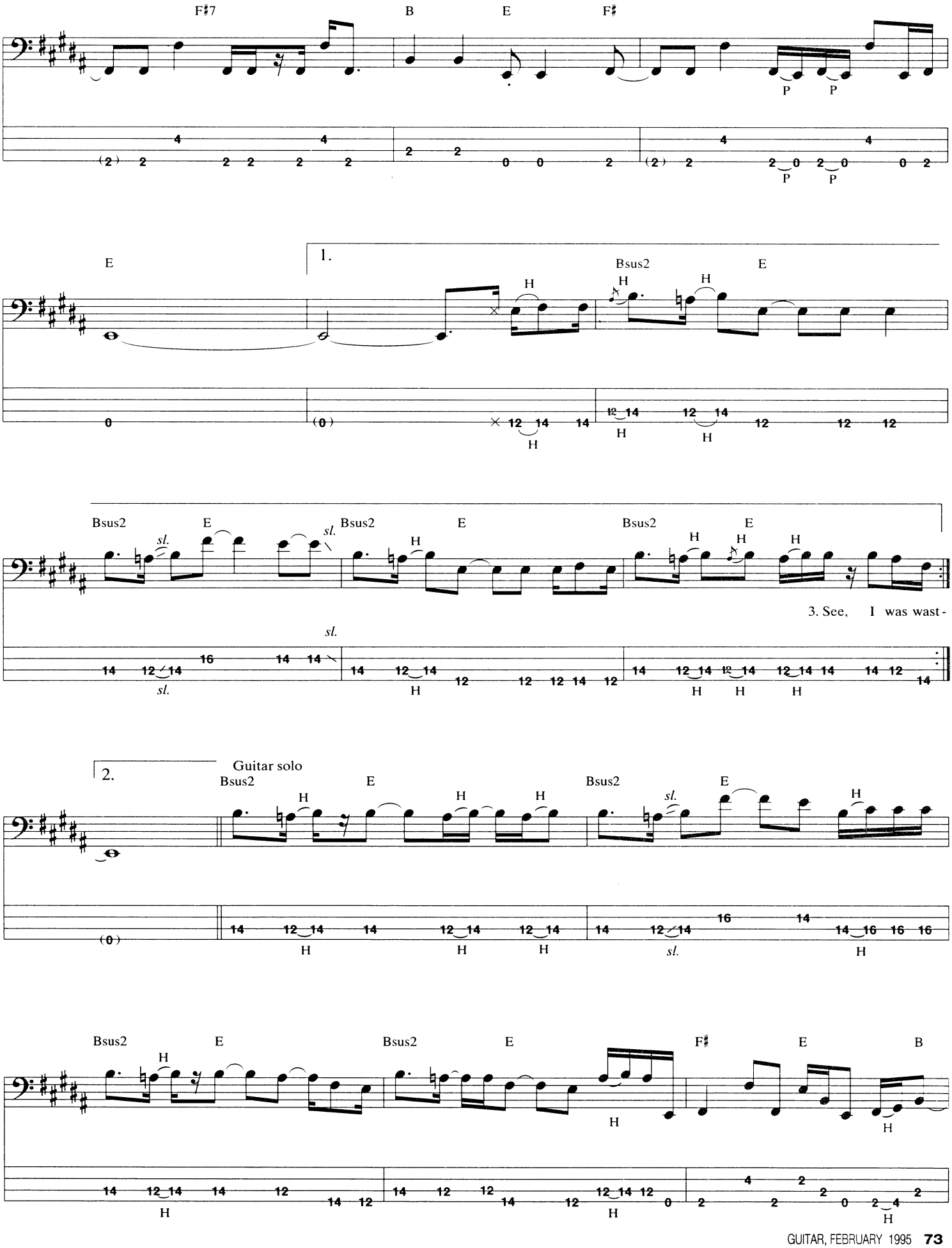
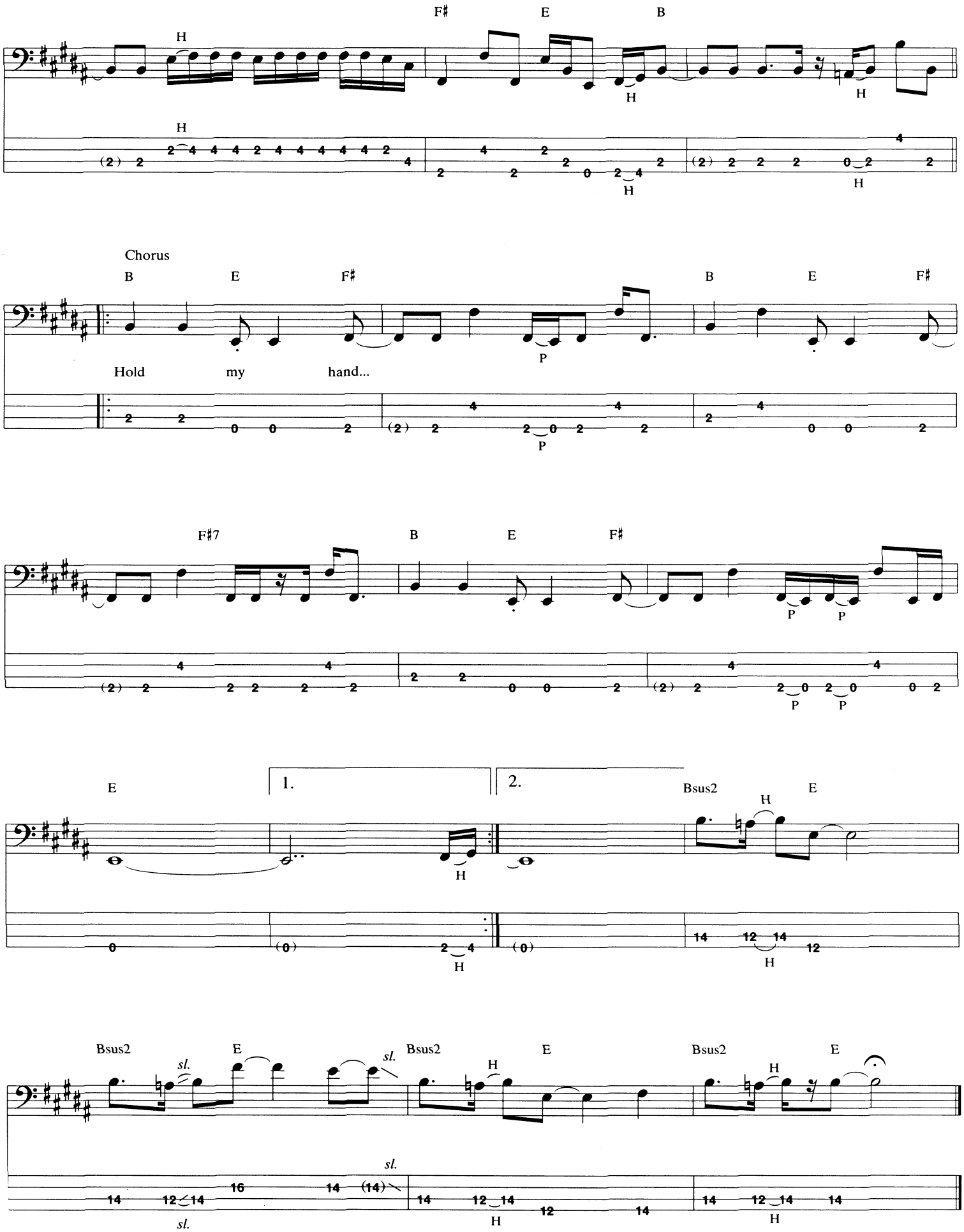
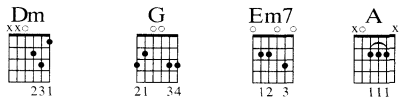

2nd, 3rd Verses
Bsus2
E
Bsus2
E
I saw you stand - ing there...
(3). ed, and I was wast - ing time...
Bsus2
E
Bsus2
E
Bsus2
E
Bsus2
E
Bsus2
E
Pre-chorus
F♯
E
B
'Cause I got a hand for you...
F♯
E
B
Chorus
B
E
F♯
B
E
F♯
Hold my hand...

F♯7
B
E
F♯
P
P
E
1.
Bsus2
E
H
H
H
sl.
Bsus2
E
Bsus2
E
3. See, I was wast-
Guitar solo
2.
Bsus2
E
Bsus2
E
Bsus2
E
F♯
E
B

F♯
E
B
H
H
H
H
Chorus
B
E
F♯
B
E
F♯
Hold my hand...
P
P
F♯7
B
E
F♯
P
P
P
P
E
1.
2.
Bsus2
E
H
H
H
Bsus2
E
Bsus2
E
Bsus2
E
sl.
sl.
sl.
H
H
H

NORWEGIAN WOOD
(This Bird Has Flown)

As Recorded by The Beatles
(From the album RUBBER SOUL/Capitol Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 54

Words and Music by
John Lennon and Paul McCartney

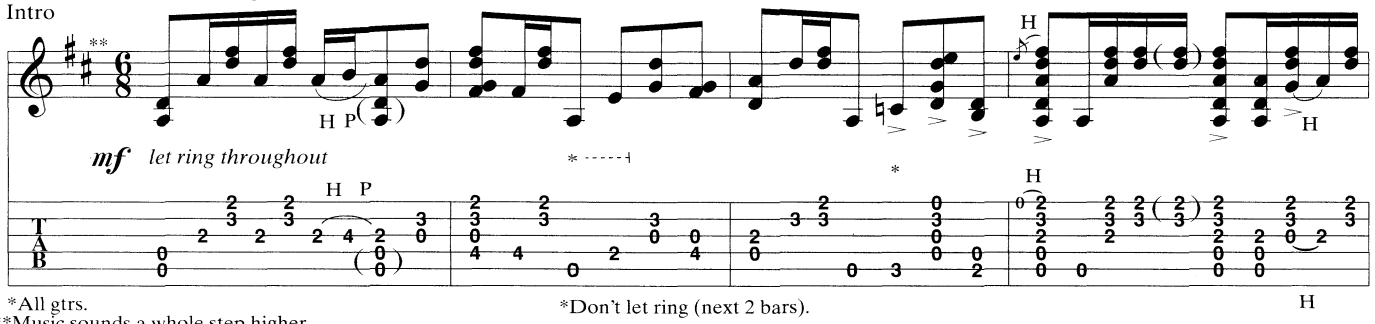


*Capo 2nd fret

Slowly ♩. = 64

N.C.(D)
Gtr. I (6-stg. acous.)

Intro



*All gtrs.
**Music sounds a whole step higher than written because capo is placed at 2nd fret.
TAB numbers refer to number of frets above capo.

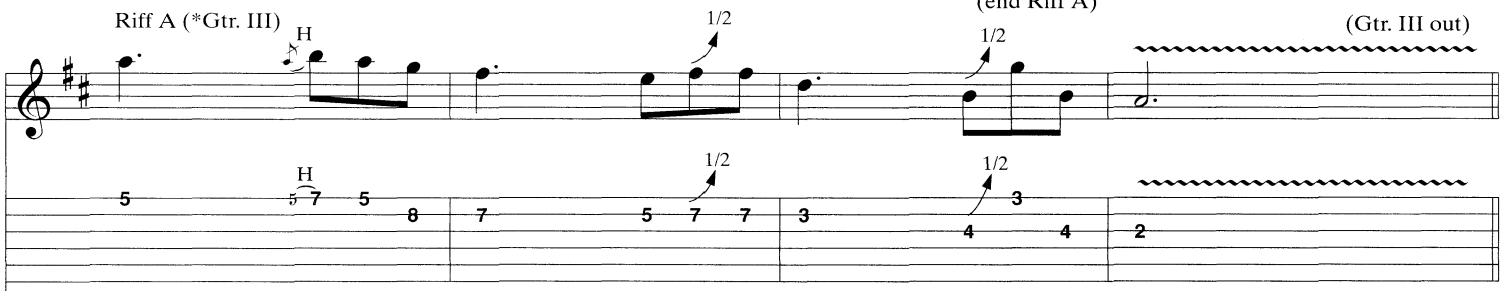
*Don't let ring (next 2 bars).

H

Riff A (*Gtr. III)

(end Riff A)

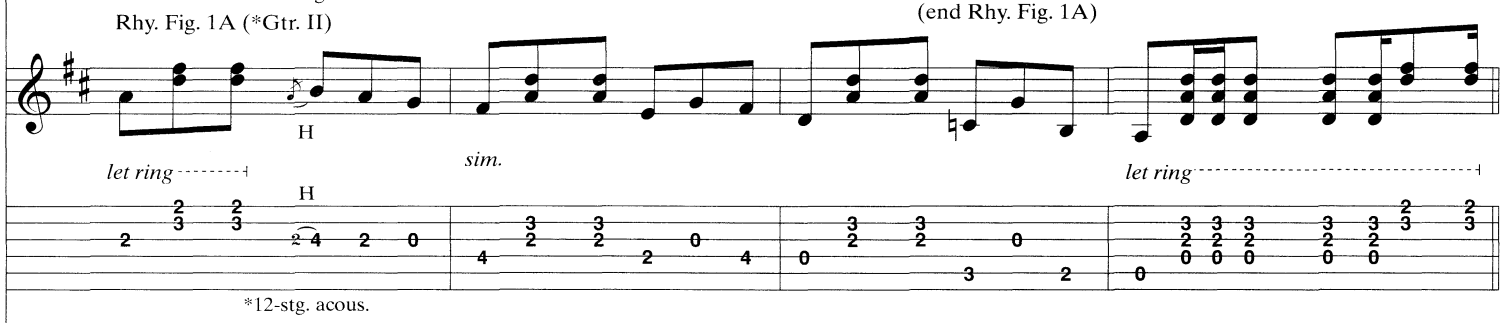
(Gtr. III out)



*Sitar arr. for gtr.

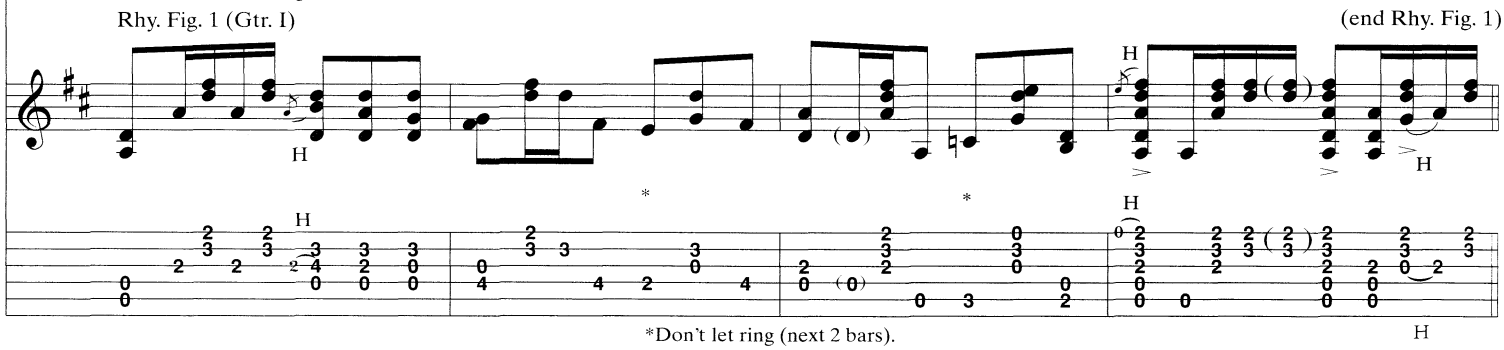
Rhy. Fig. 1A (*Gtr. II)

(end Rhy. Fig. 1A)



*12-stg. acous.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

*Don't let ring (next 2 bars).

H

This title is also available in Hal Leonard Publishing's Guitar Recorded Version RUBBER SOUL *matching folio (#00694914 – $18.95)*

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1st Verse
w/*Rhy. Fig. 1 (2 times)

N.C.(D)

w/Fill 1

I once had a girl,— or should I say, she once had me.

Rhy. Fig. 1B

*Throughout song, when any rhy. fig. is recalled, it is played with slight variations ad lib.

w/Fill 1

She showed me her room. Is - n't it good, Nor - we - gian wood? She

(end Rhy. Fig. 1B)

Bridge

Dm

G

Gtr. I

asked me to stay and she told me to sit an - y - where.— So

told me she worked in the morn - ing and start - ed to laugh.— I

Gtr. II

*On D.S. play with slight variations ad lib.

Fill 1 (Gtr. III)

1/2

1/2

Dm Em7 A

I looked a - round and I no - ticed there was - n't a chair.
told her I did - n't and crawled out to sleep in the bath.

let ring

*Play open 4th, 3rd & 2nd stgs.

2nd, 3rd Verses
w/Rhy. Figs. 1 (2 times) & 1A

Fill 2 (Gtr. III) ⑥ open A

(end Fill 2) w/Fill 2 (3 times)

I sat on the rug, bid - ing my time, drink - ing her wine.
And when I a - woke, I was a - lone. This bird had flown.

To Coda

We talked un - til two, and then she said, "It's time for bed."
So I lit a fire. Is - n't it good, Nor - we - gian wood?

w/Rhy. Figs. 1 (2 times) & 1A

N.C.(D)

1. 2. D.S. al Coda

Gtr. III H 1/2 1/2 Gtr. III Gtr. III

Gtr. II Gtr. II

let ring

She

Coda

w/Rhy. Figs. 1 (1st 3 bars only) & 1A
w/Riff A (1st 3 bars only)

N.C.(D)

w/Rhy. Fill 1

Rhy. Fill 1 **Gtr. III

*Gtrs. I & II H

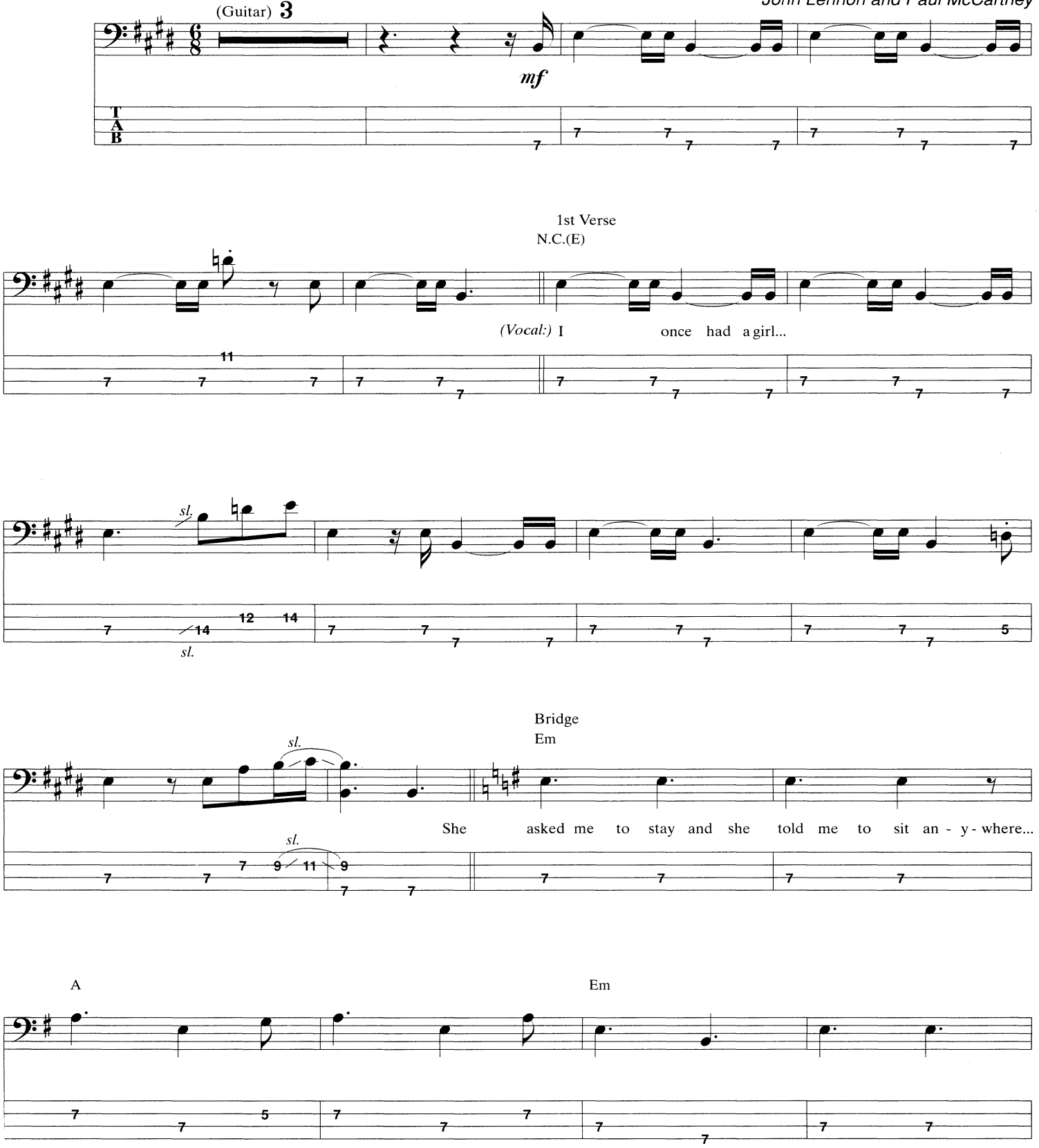
*Gtr. II plays lower 3 notes only.
**Gtr. III indicated to right of slash in TAB.

BASS LINE FOR

NORWEGIAN WOOD
(This Bird Has Flown)

Transcribed by
Steve Gorenberg

As Recorded by The Beatles
(From the album RUBBER SOUL/Capitol Records

Words and Music by
John Lennon and Paul McCartney

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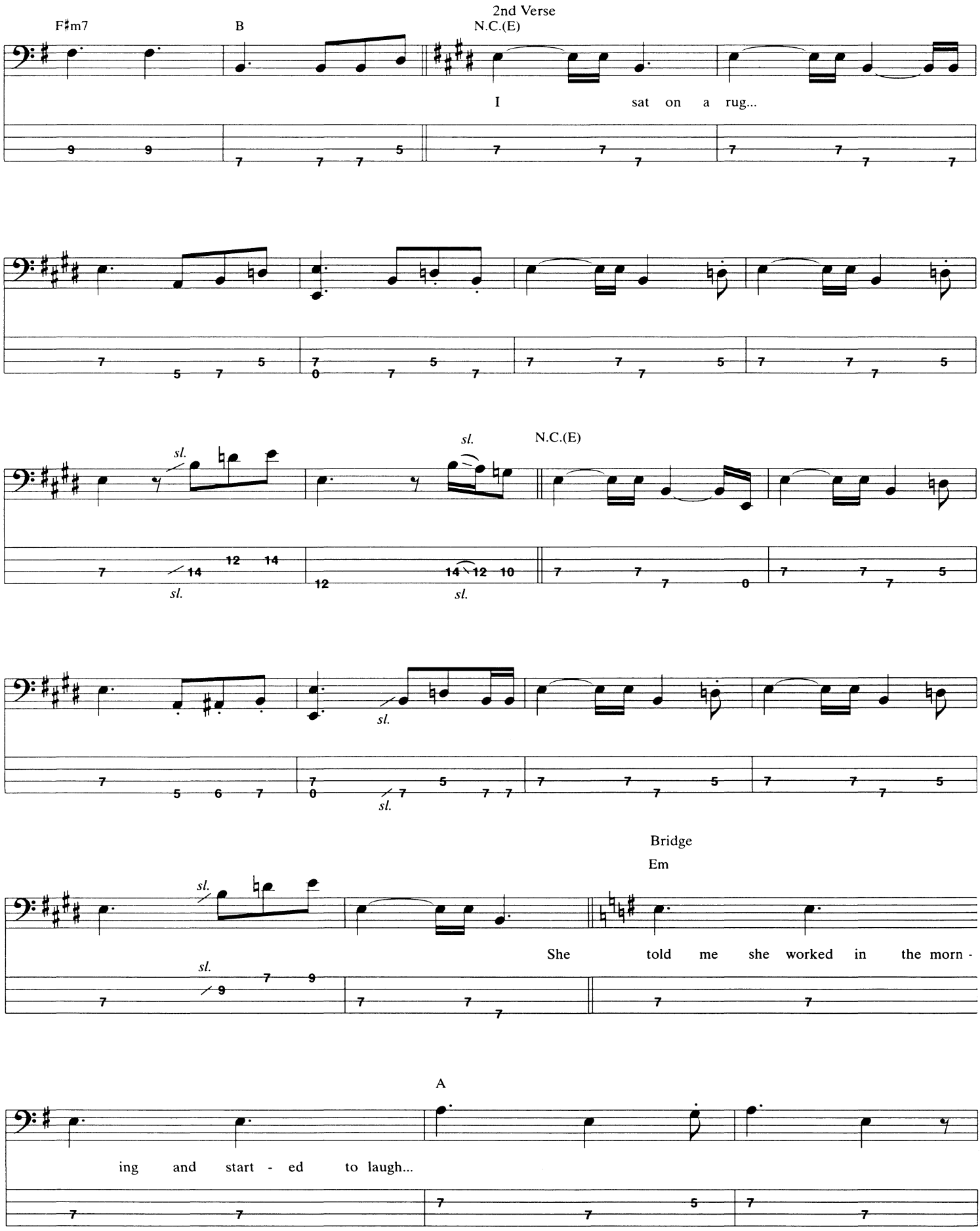
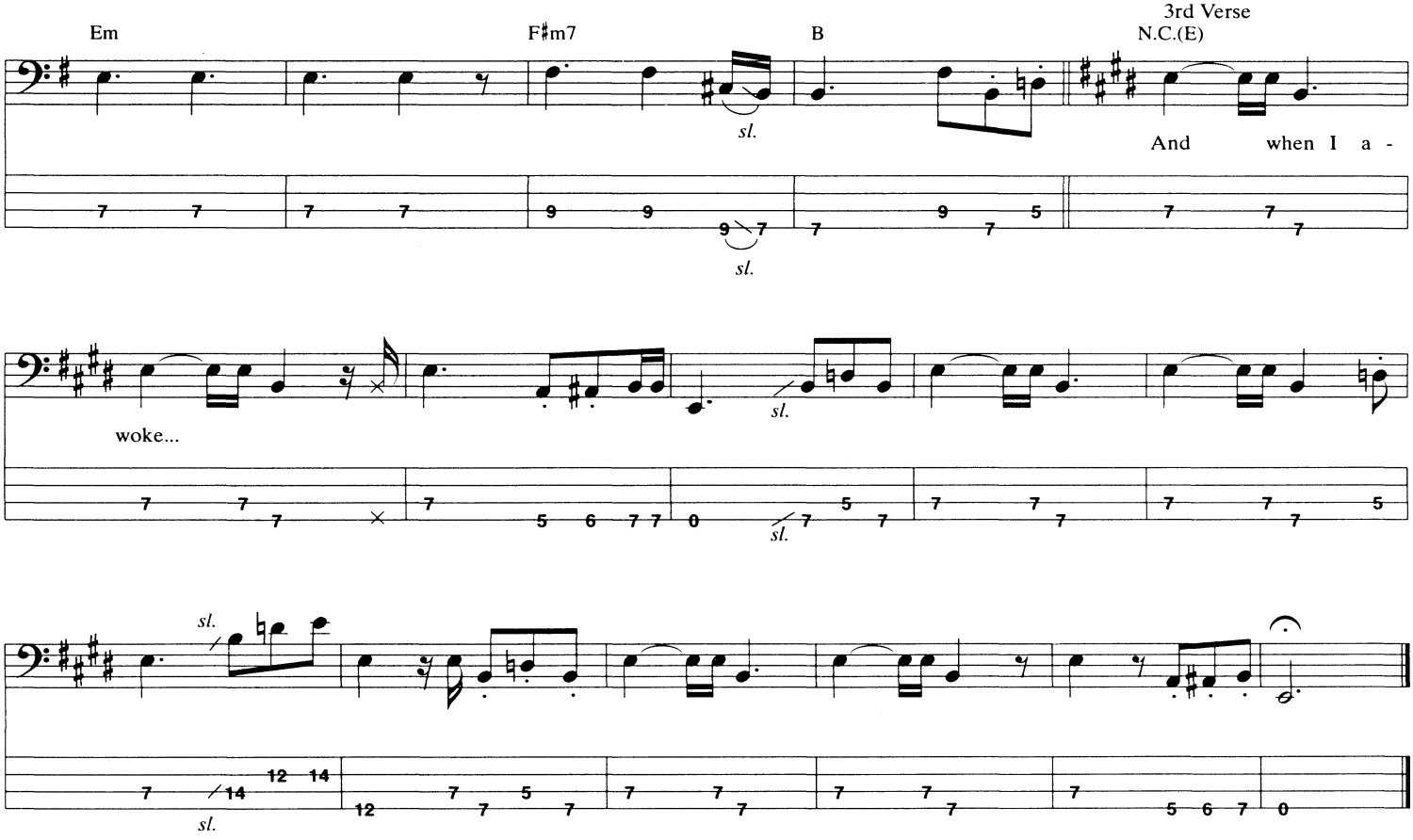

2nd Verse
F♯m7
B
N.C.(E)
I sat on a rug...
sl.
N.C.(E)
Bridge
Em
She told me she worked in the morn -
A
ing and start - ed to laugh...

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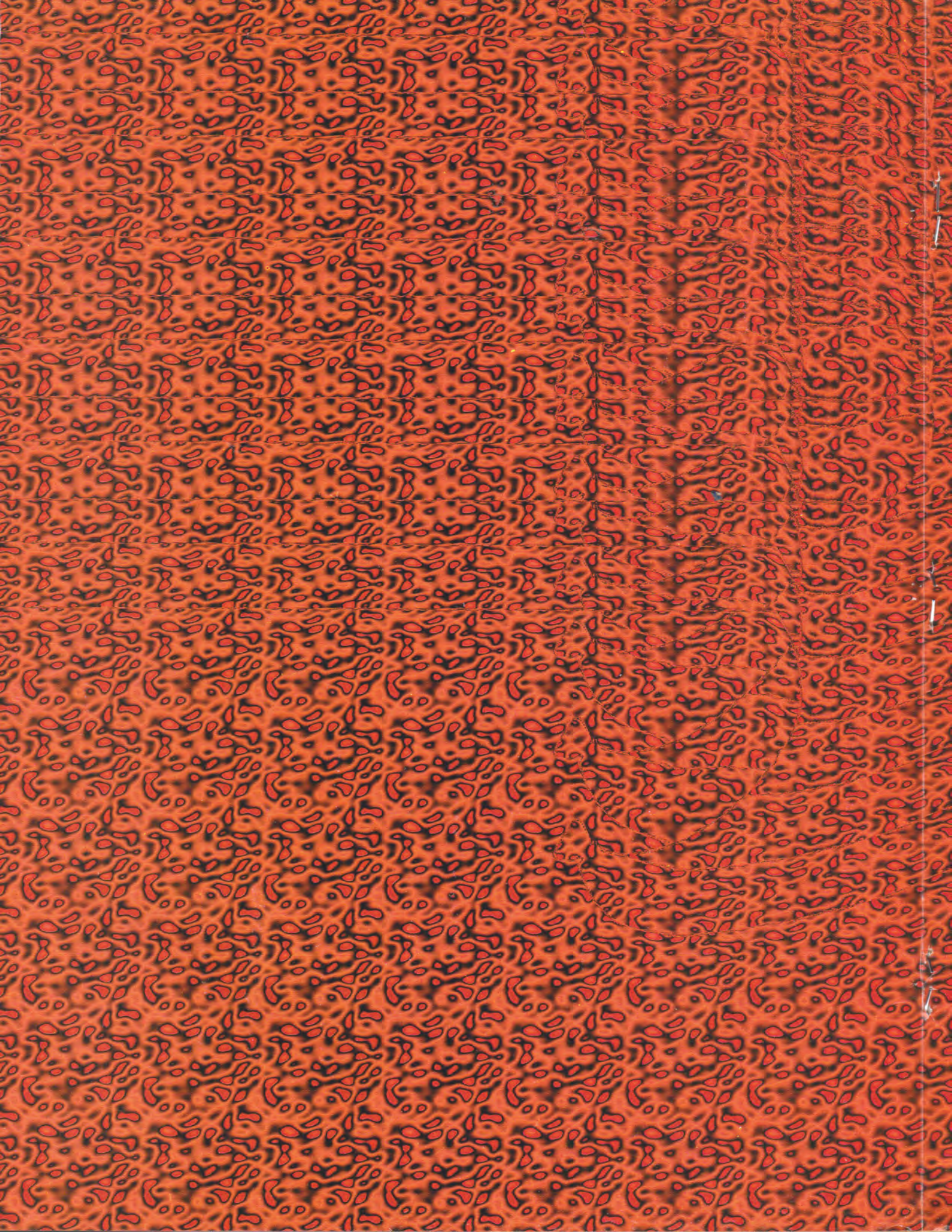
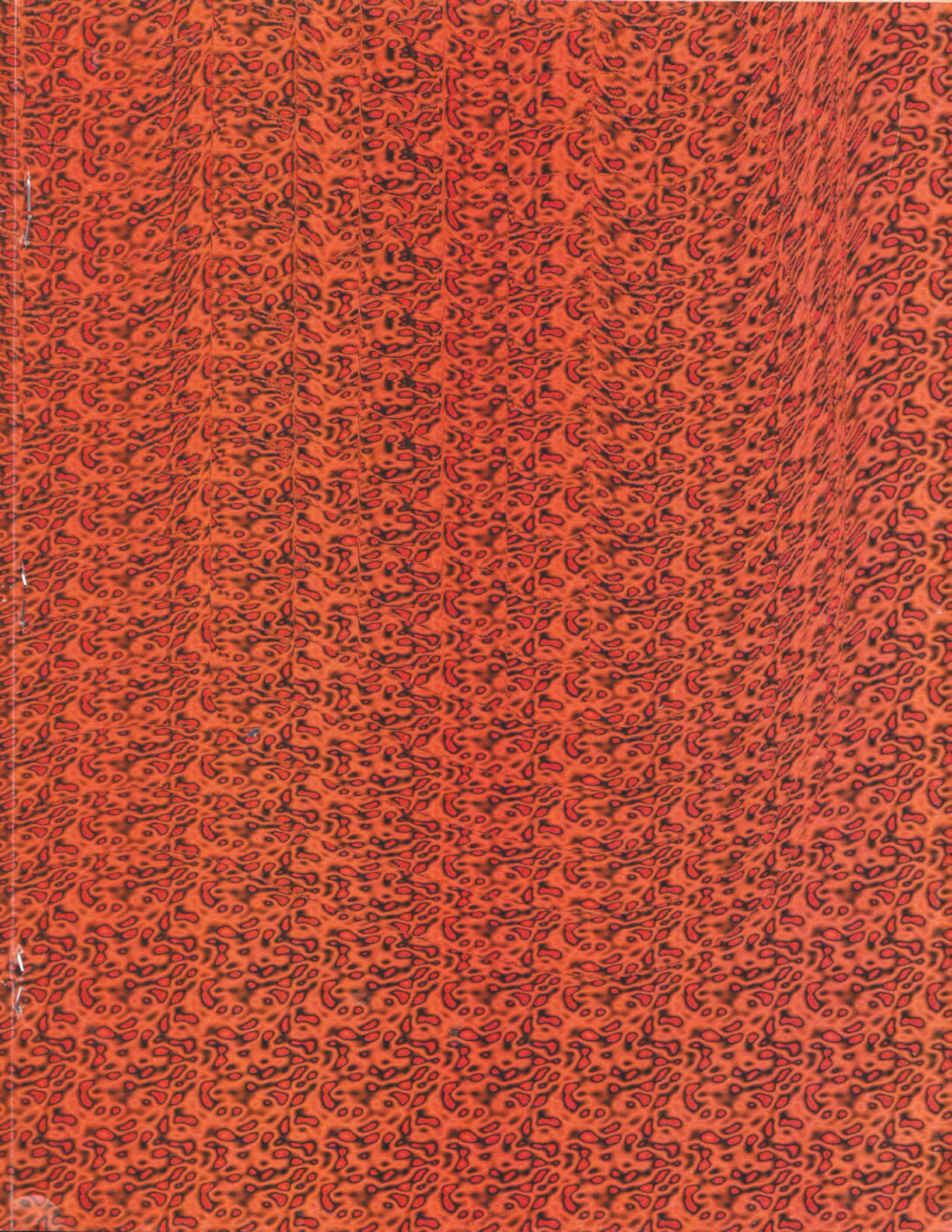
guitar





Stereoscopic photos have been around for years. Many of you may be familiar with them via the world-famous GAF Viewmaster, that cute little toy that lets you look at little picture disks in 3-D (or "stereo"). In the 1960s, a guy named Dr. Bela Julesz came up with the concept of using stereo pictures—now simply called stereograms—to study depth perception. Used primarily in psychiatric or behavioral study, stereograms were like 3-D inkblots. Nearly three decades later, people are using them to see hidden pictures inside seemingly random jumbles of dots, stripes, swirls, and splotches.

Stereogram pictures, including this poster image, are fairly easy to see. Basically, the way it works is, you look at a single point of the picture and let your eye drift to a corresponding point within the duplicated patterns. If your eyes hold long enough—which in concept is similar to looking through two separate tubes or even a pair of binoculars—the brain fuses the images together into a single image. This is because your eyes diverge, or separate. Thus, the image comes into focus, and in this case a guitar appears to be floating in 3-D above the background. If you should cross your eyes, however, you will see the image in reverse. It will look like a cutout of a guitar in a sheet of paper, and you will think that you're looking through it to something beyond the paper.

The best way to see the floating guitar is to focus your eyes at some point about two feet beyond the poster. Then, while still distantly focused (so to speak) let your eyes drift back to the poster, but don't refocus on the surface of the paper. Try to look *through* the paper. The guitar will appear quite suddenly, in an almost *ah-ha!*-like fashion. If this doesn't work, lay a piece of glass (from a picture frame or whatnot) across the picture and look at some reflection in the glass, which should give you the proper depth of field on which to concentrate. This will naturally cause your eyes to focus beyond the poster, which gives them just enough divergence to cause the image to come into view. It's as simple as that.

If you don't see it at first, don't give up. Relax your eyes and try again. Of course, there is a small percentage of the population that can't see stereograms at all, so if you're one of them, don't drive yourself nuts trying to figure this out (George Turner wrote a science fiction book called *Brain Child* that examines the concept of getting lost in pictures such as these, and then going insane. Turner would have made a great grindcore guitarist).

To help you out, the actual image of the 3-D guitar is printed on this page in its original state. This will let you know what you're looking for. Once you see the stereogram on the poster, you will be able to see an image of a floating guitar that has 3-D tuning pegs, slightly elevated pickups, and a volume knob. (If you should see anything else, that's your business, because *we* didn't put it in there.)

Feel free to do with this poster as you please, and rest assured that most people in the world can indeed see the stereogram guitar. But even if you can't see it, you've got a cool poster for covering those bare spots on your wall. (You can hang it up to cover the spot, and you can also claim that it's a limited edition.) So give it a try—and good luck!

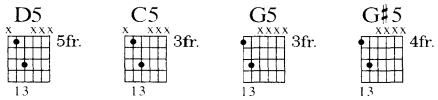
ALBATROSS

As Recorded by Corrosion Of Conformity
(From the album DELIVERANCE/Columbia Records)

Transcribed by Steve Gorenberg
Tablature Explanation page 54

Words and Music by
Pepper Keenan and Reed Mullin

Tune down
one whole step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D



Slow Rock ♩ = 66

Intro
C5 D5 C5 D5 C5 D5 F5 G5 F5 E5
*Gtr. I
Rhy. Fig. 1
f
sl.
1/2
*w/octave effect

C5 D5 C5 D5 C5 F5 C5 C♯5
(end Rhy. Fig. 1)

w/Rhy. Fig. 1
C5 D5
Rhy. Fig. 1A (Gtrs. II & III)
C5 D5 C5 D5 F5 G5 F5 E5
P.M.

C5 D5 C5 D5 F5 C5 C♯5
1. Well, I'm — feel - ing
(end Rhy. Fig. 1A)

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1st, 2nd Verses
w/Rhy. Figs. 1 & 1A (both 2 times)

C5 D5 C5 D5 C5 D5 F5 G5 F5 E5

left be - hind, Lord, what a waste of time.

2. *See additional lyrics*

C5 D5 C5 D5 F5 C5 C♯5

There're com - ing to get you, run on. How can I re -

C5 D5 C5 D5 C5 D5 F5 G5 F5 E5

spect your crime, when all you crim - i - nals whine?

C5 D5 C5 D5 F5 C5 C♯5

They bought and sold you, run on, run on. Yeah!

Chorus
N.C.

Well, you can call me cra - zy. Uh, you can

Rhy. Fig. 2 (Gtrs. II & III)

sl. *sl.* *sl.*

call me wrong, 'cause, see I was born a li -

sl.

ar, al - ba - tross, fly on, fly on.

sl.

1. w/Fill 1

2.

2. My_ ___ with your trust_ in_ love___ from your god a - bove,___ ha, ha.

(Gtrs. II & III cont. in slashes)

(end Rhy. Fig. 2)

P P P P P P sl. sl. sl. sl.

3 3 1 3 3 1 (1) 0 3 3 1 1 0 1 0 1 0 1 1 10

Rhy. Fig. 3 (Gtrs. II & III)

Guitar solo

D5 C5 D5 C5 D5 sl. C5 D5 C5 G5 G♯5

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

C5 D5 C5 C5 D5

Ooh, I___ be-lieve___

Gtr. IV

grad. bend 1½ 1½ P.M. sl. sl. H P sl. P.M.

2 (2) 0 1 5 sl. (5) sl. 3 5 2 5 3 5 3 2 H P sl.

C5 D5 C5 G5 G♯5 D5 C5 D5 C5 D5

the al - ba-tross___ is me.___

H P sl. H P P H P H P P H P sl. sl. sl. semi-harm. 1/2 Full H sl. P.M.

3 5 3 2 3 2 0 0 2 0 3 3 5 3 0 3 5 (5) 12 10 10 (10) 12 10 12 10 12 (12) 10 12

H P P H sl. sl. sl. 1/2 Full H sl.

Fill 1 (Gtr. IV)

Full H Full 5 (5) 3 5 H

C5 D5 C5 G5 G♯5 D5 C5 D5 C5 D5

H P H P H P H Full Full Full Full

10 11 10 12 10 10 11 10 12 10 10 12 10 12 10 12 10 12 13 12 10 10 13 12 10 10 13 12 10 10 13 13 (13)

Chorus
w/Rhy. Fig. 2

C5 D5 C5 G5 G♯5 N.C.

Full sl. Full Full 1/2 Full P

Well, you can
(Gtr. IV out)

13 sl. 15 13 15 15 15 (15) 15 15 (15) (15) 13 15

call me cra - zy. Uh, you can call me wrong, 'cause,

'cause I was born a li - ar, al - ba-tross, fly on, fly on.

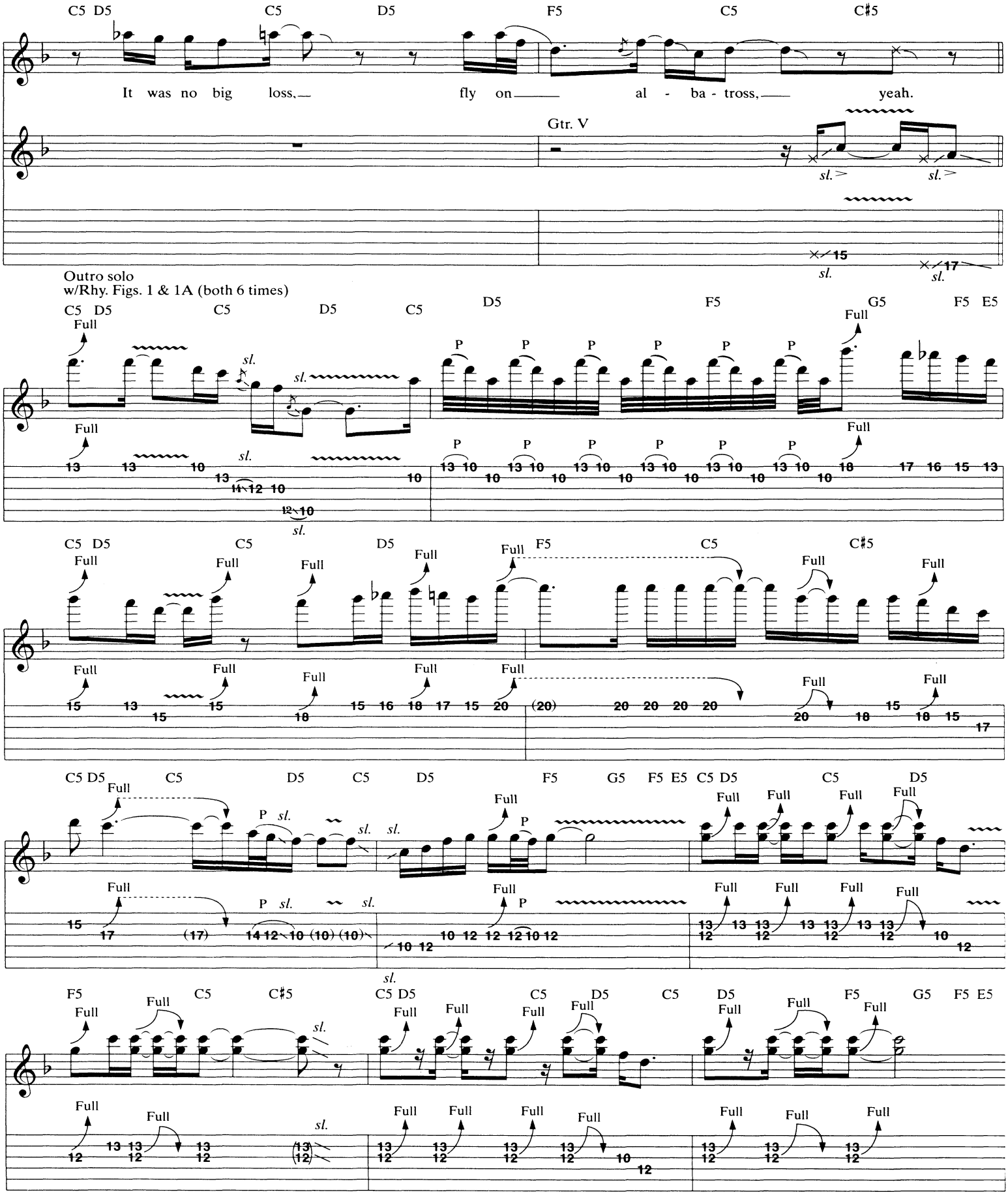
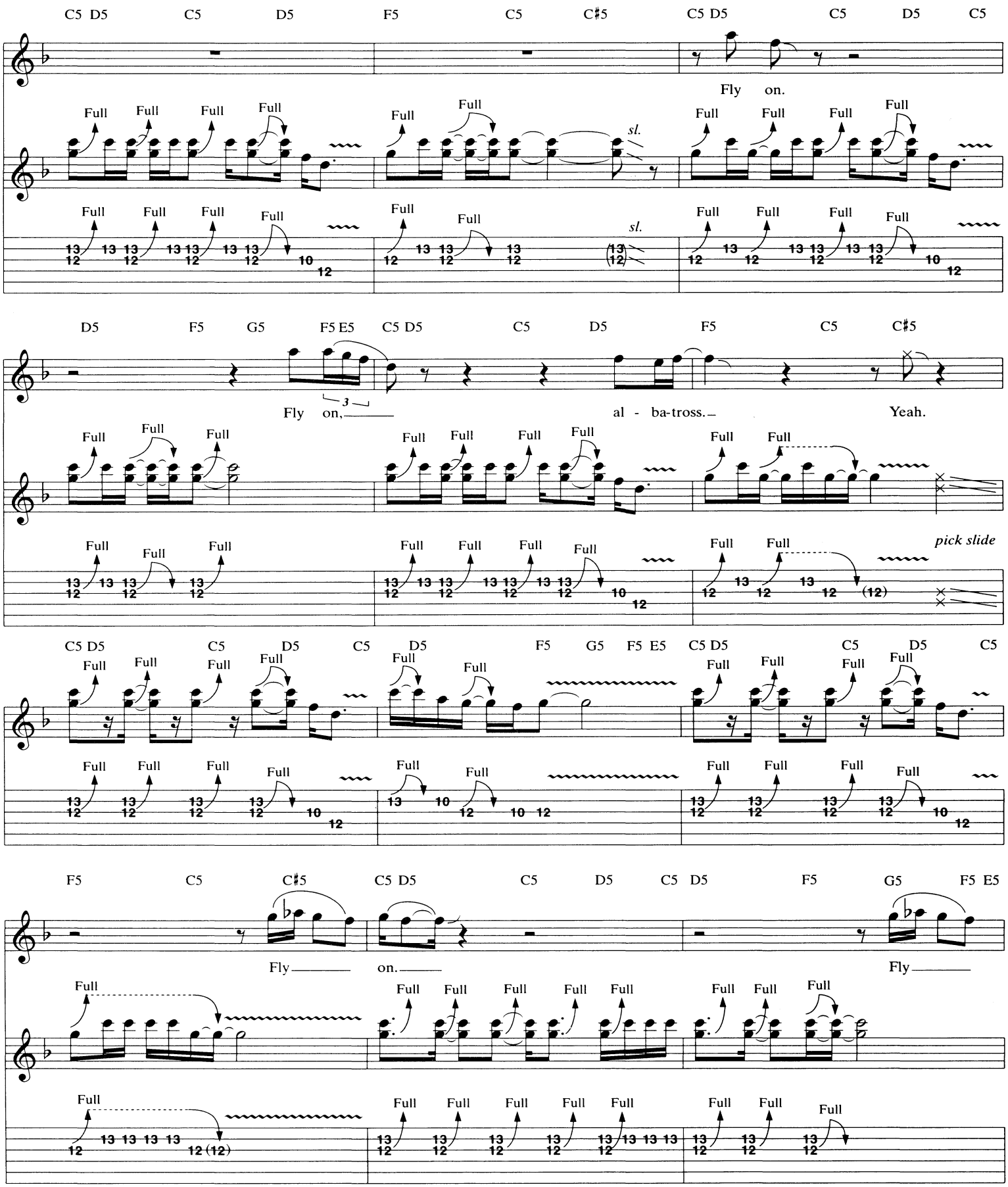
w/Fills 1 & 1A

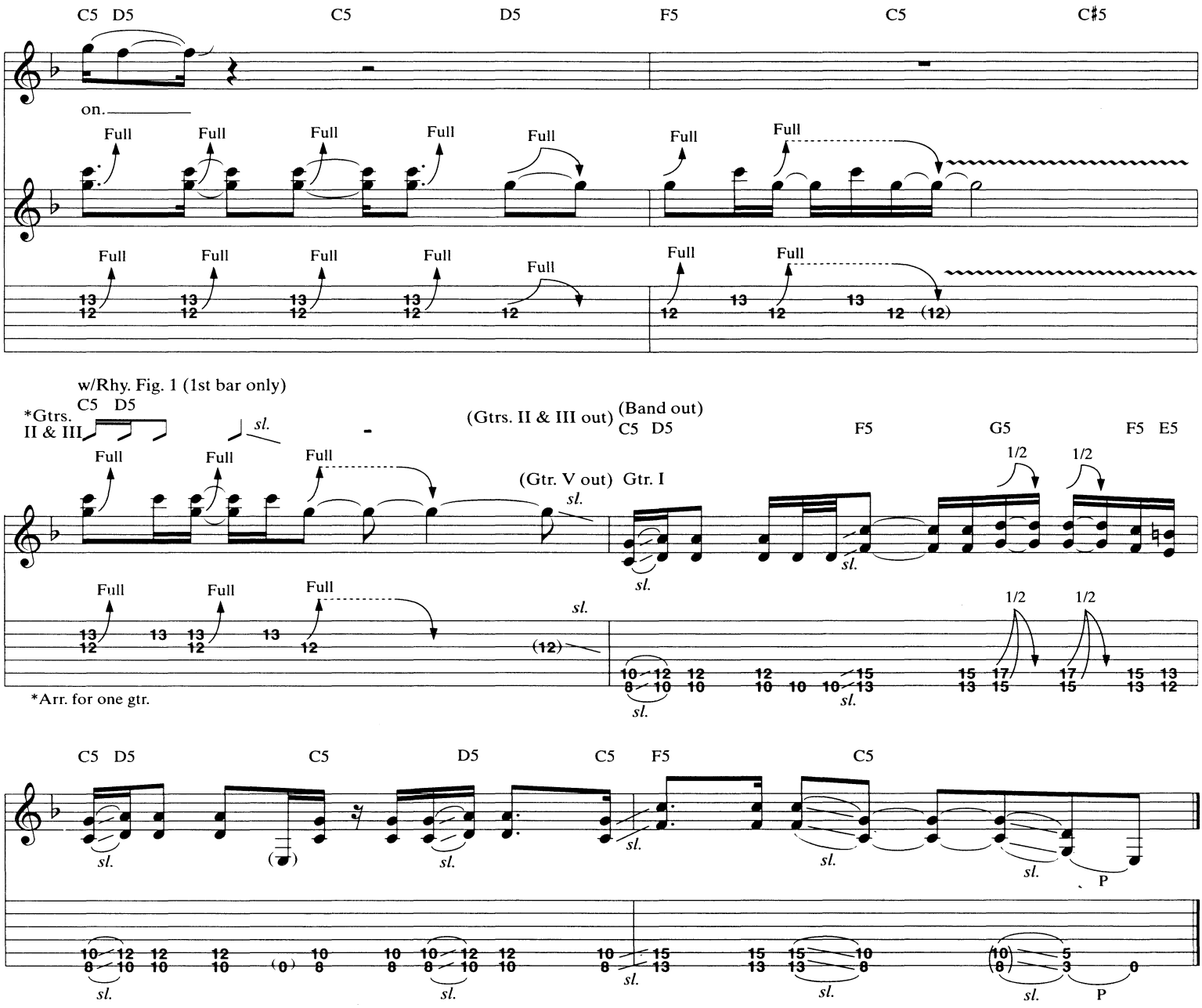
3rd Verse
w/Rhy. Figs. 1 & 1A

C5 D5 C5 D5 C5 D5 F5 G5 F5 E5

I should have seen the sign, now the mem - 'ry's far be - hind.

Fill 1A (Gtr. V)

1/2 H 1/2 3 5 5 (5) H

C5 D5
C5
D5
F5
C5
C♯5
It was no big loss, fly on al - ba - tross, yeah.
Gtr. V
sl.
Outro solo
w/Rhy. Figs. 1 & 1A (both 6 times)
Full
P
G5
F5 E5

C5 D5 C5 D5 F5 C5 C♯5 C5 D5 C5 D5 C5
Fly on.
Full
sl.
D5 F5 G5 F5 E5 C5 D5 C5 D5 F5 C5 C♯5
Fly on, al - ba-tross. Yeah.
pick slide
C5 D5 C5 D5 C5 D5 F5 G5 F5 E5 C5 D5 C5 D5 C5
F5 C5 C♯5 C5 D5 C5 D5 F5 G5 F5 E5
Fly on. Fly



Additional Lyrics

2. My home is kind. Man, it pays to be blind
Well, I promise to forget you, run on, yeah.
No swallowed pride, no conspiracy lined, oh.
Broken promise of virtue, run on, Lord, run on.

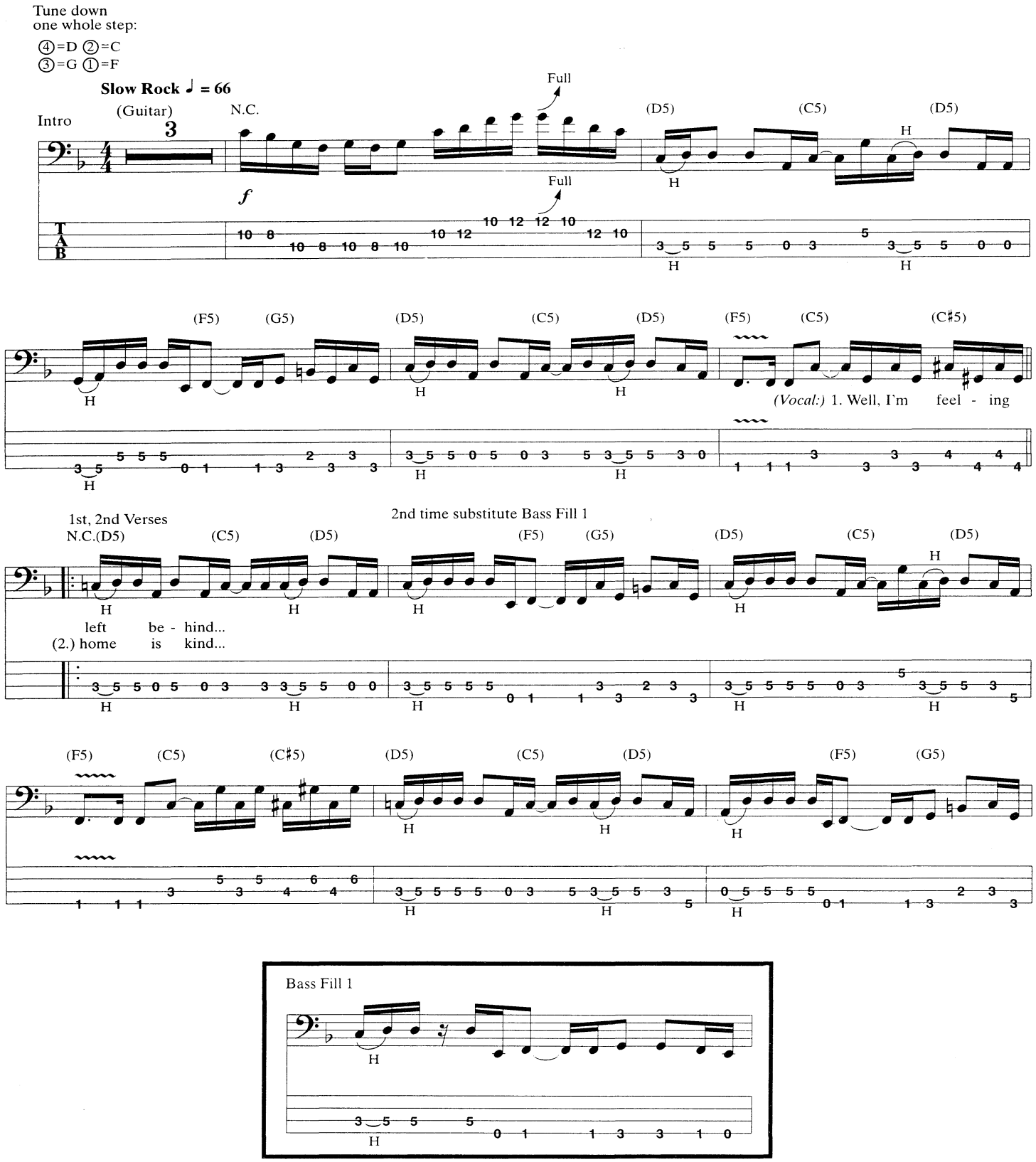
2nd Chorus:
Well, you can call me lazy,
But I know where I belong, 'cause,
'Cause I was born a liar, albatross,
Fly on, fly on with your trust in love
From your god above.
(To Guitar solo)

BASS LINE FOR

ALBATROSS

As Recorded by Corrosion Of Conformity
(From the album DELIVERANCE/Columbia Records)

Transcribed by Steve Gorenberg

Words and Music by
Pepper Keenan and Reed Mullin

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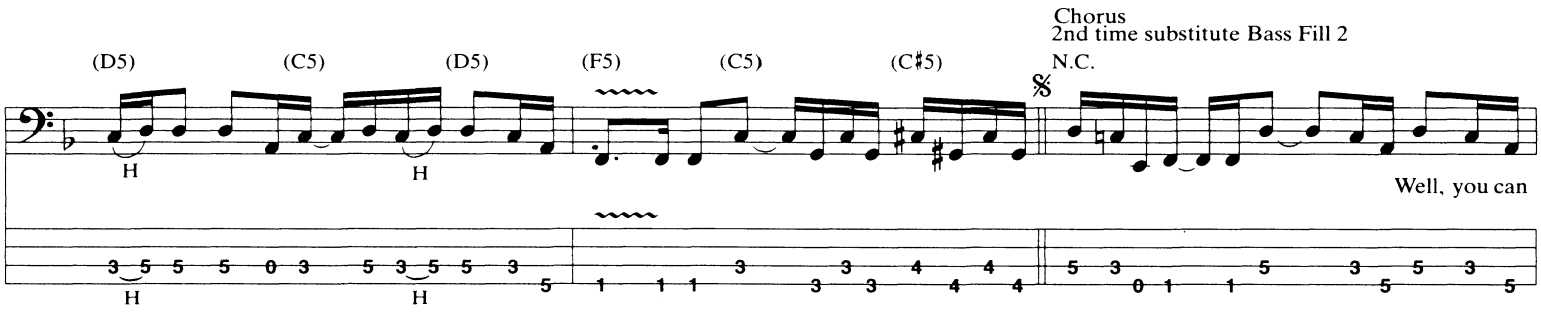
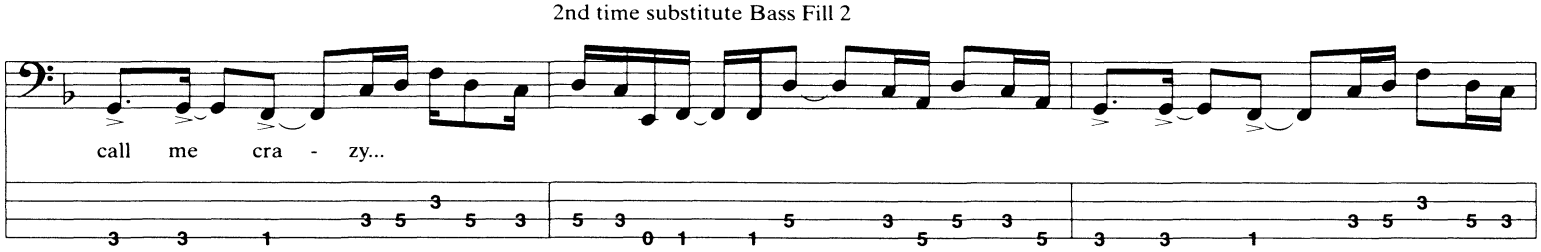
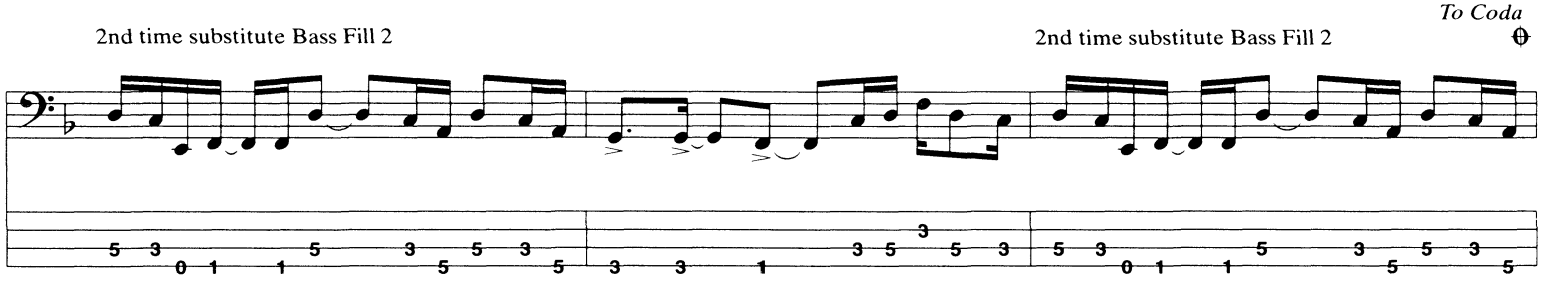
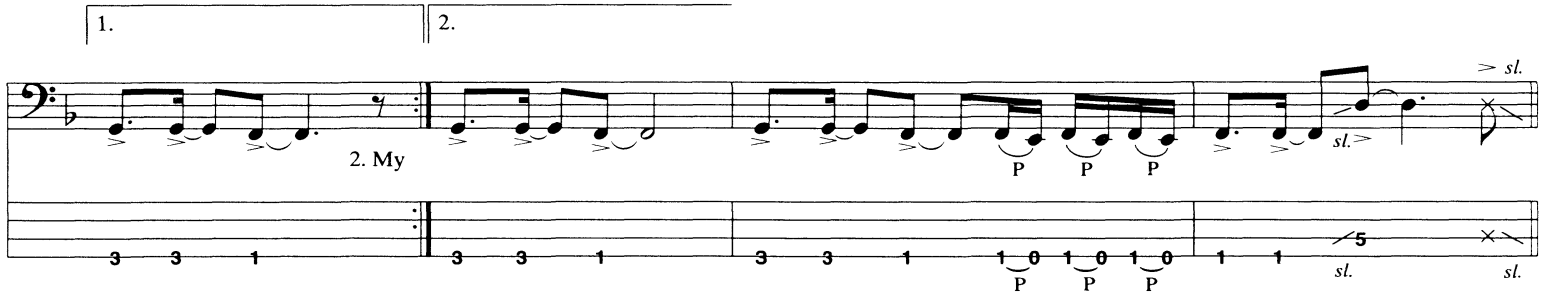
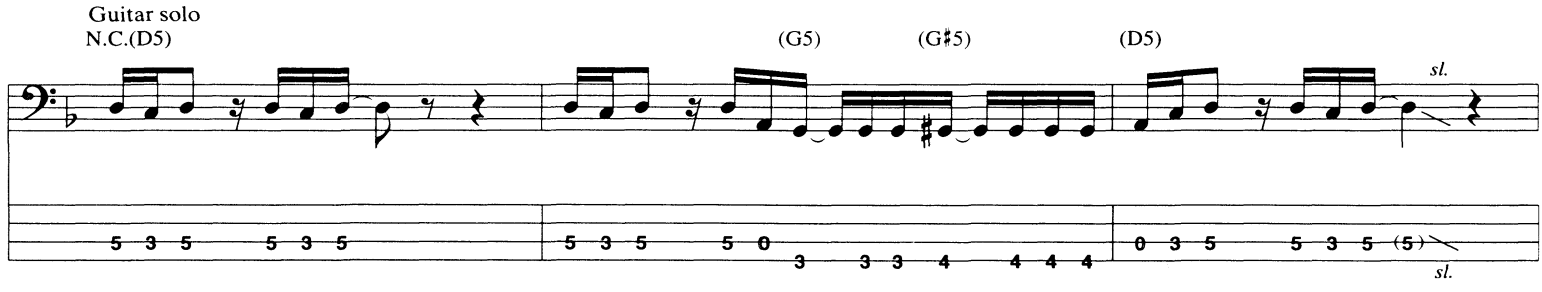
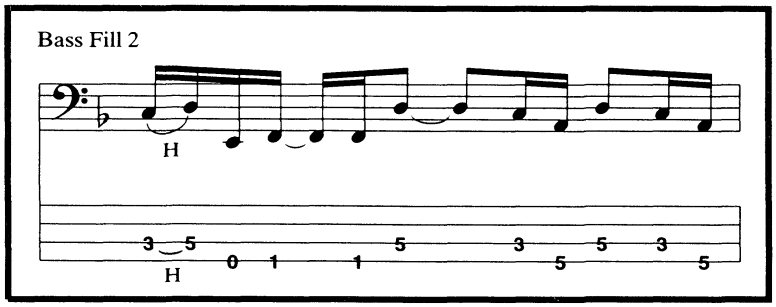
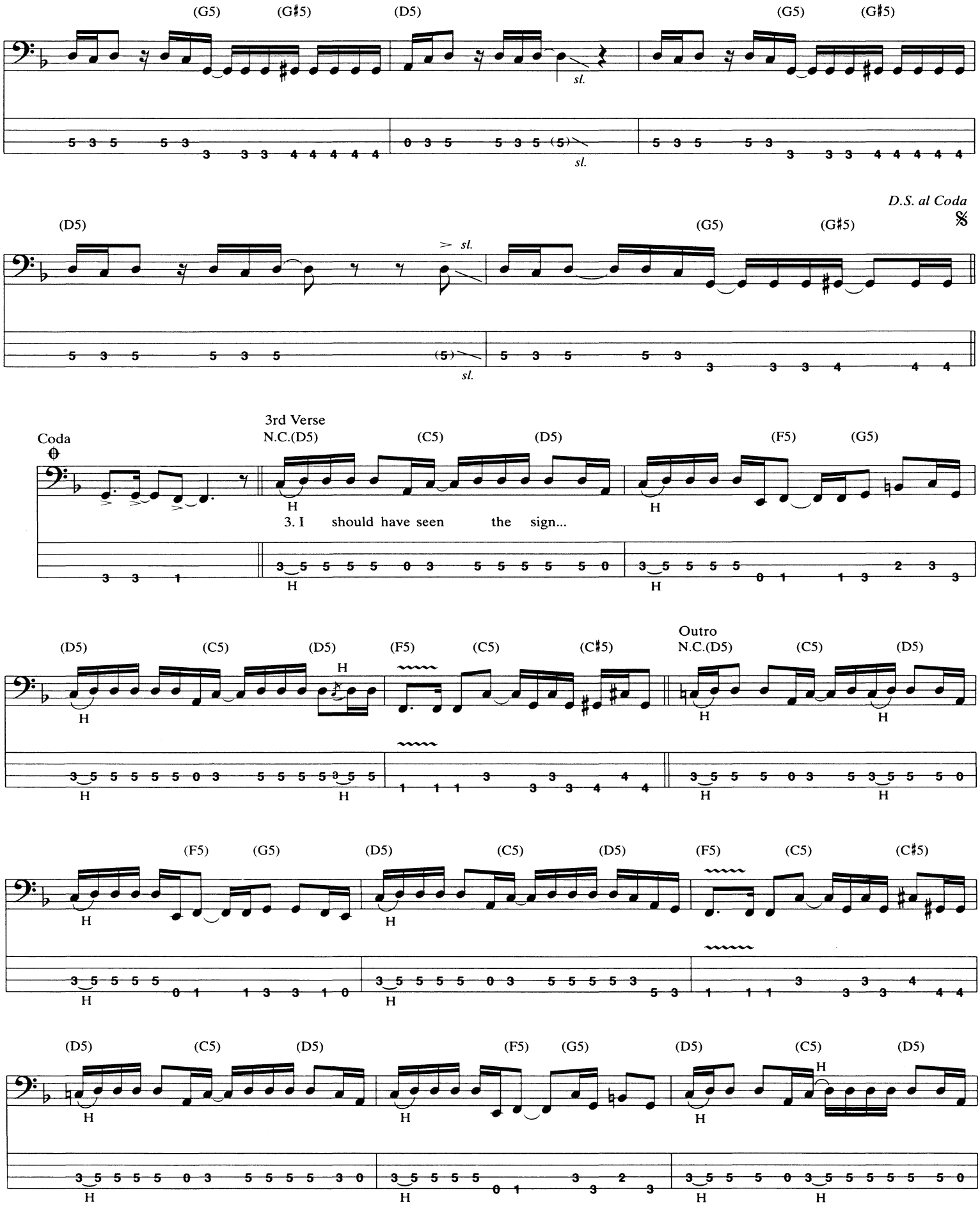
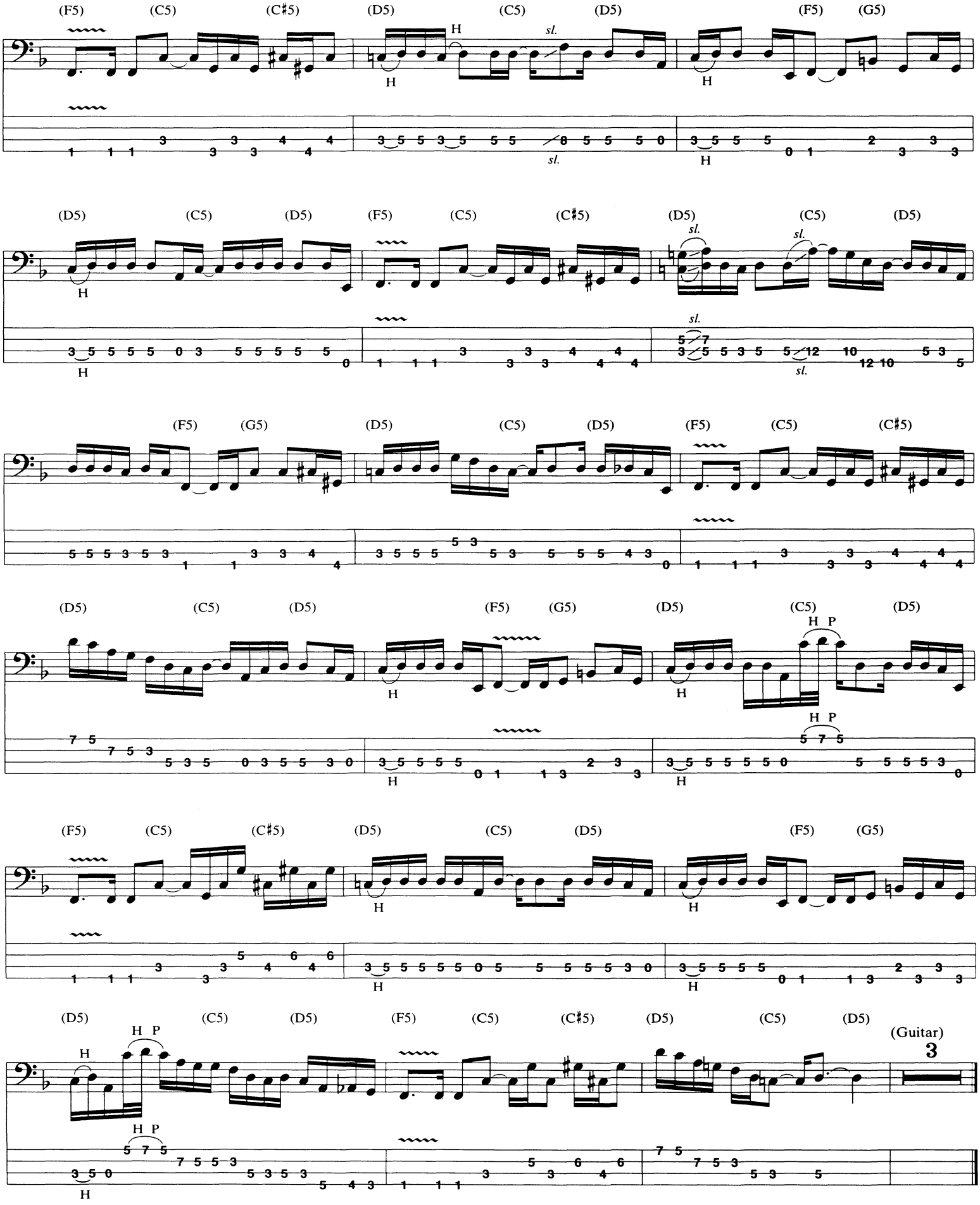

Chorus
2nd time substitute Bass Fill 2
(D5)
(C5)
(D5)
(F5)
(C5)
(C♯5)
N.C.
Well, you can


2nd time substitute Bass Fill 2
call me cra - zy...

2nd time substitute Bass Fill 2
2nd time substitute Bass Fill 2
To Coda

1.
2.
2. My
sl.


Guitar solo
N.C.(D5)
(G5)
(G♯5)
(D5)
sl.


Bass Fill 2

(G5)
(G♯5)
(D5)
(G5)
(G♯5)
sl.
sl.
D.S. al Coda
(D5)
(G5)
(G♯5)
sl.
sl.
Coda
3rd Verse
N.C.(D5)
(C5)
(D5)
(F5)
(G5)
H
H
3. I should have seen the sign...
H
H
Outro
(D5)
(C5)
(D5)
(F5)
(C5)
(C♯5)
N.C.(D5)
(C5)
(D5)
H
H
H
H
H
H
H
H
(F5)
(G5)
(D5)
(C5)
(D5)
(F5)
(C5)
(C♯5)
H
H
H
H
(D5)
(C5)
(D5)
(F5)
(G5)
(D5)
(C5)
(D5)
H
H
H
H
H
H
H
H

(F5) (C5) (C♯5) (D5) (C5) (D5) (F5) (G5)
H H H
sl. sl.
(D5) (C5) (D5) (F5) (C5) (C♯5) (D5) (C5) (D5)
H H
sl. sl. sl.
(F5) (G5) (D5) (C5) (D5) (F5) (C5) (C♯5)
(D5) (C5) (D5) (F5) (G5) (D5) (C5) (D5)
H H H
H P H P
(F5) (C5) (C♯5) (D5) (C5) (D5) (F5) (G5)
H H H
(D5) (C5) (D5) (F5) (C5) (C♯5) (D5) (C5) (D5)
H H P H P
(Guitar)
3

DOMINION

As Recorded by Danzig

(From the album DANZIG 4/American Recordings)

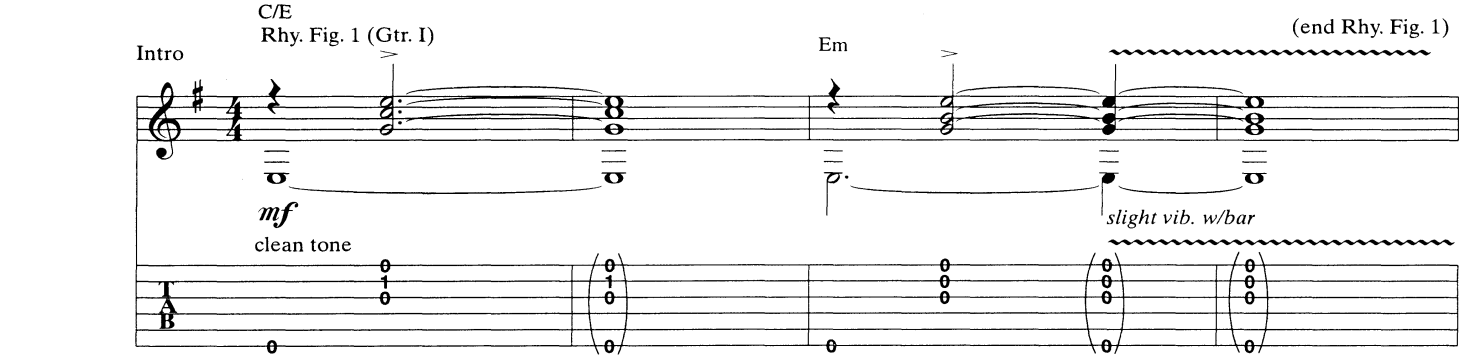
Transcribed by Jeff Jacobson

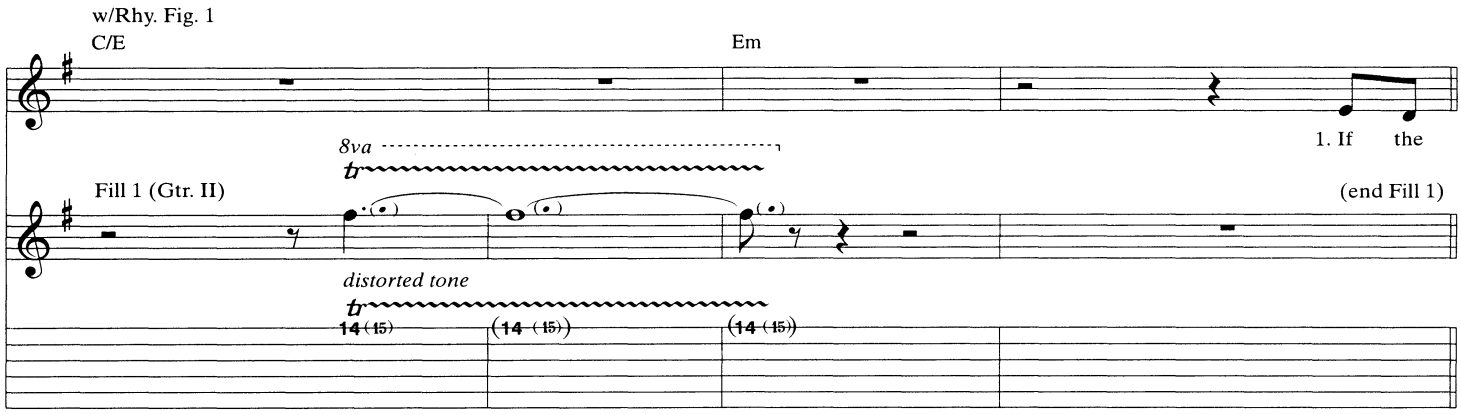
Tablature Explanation page 54

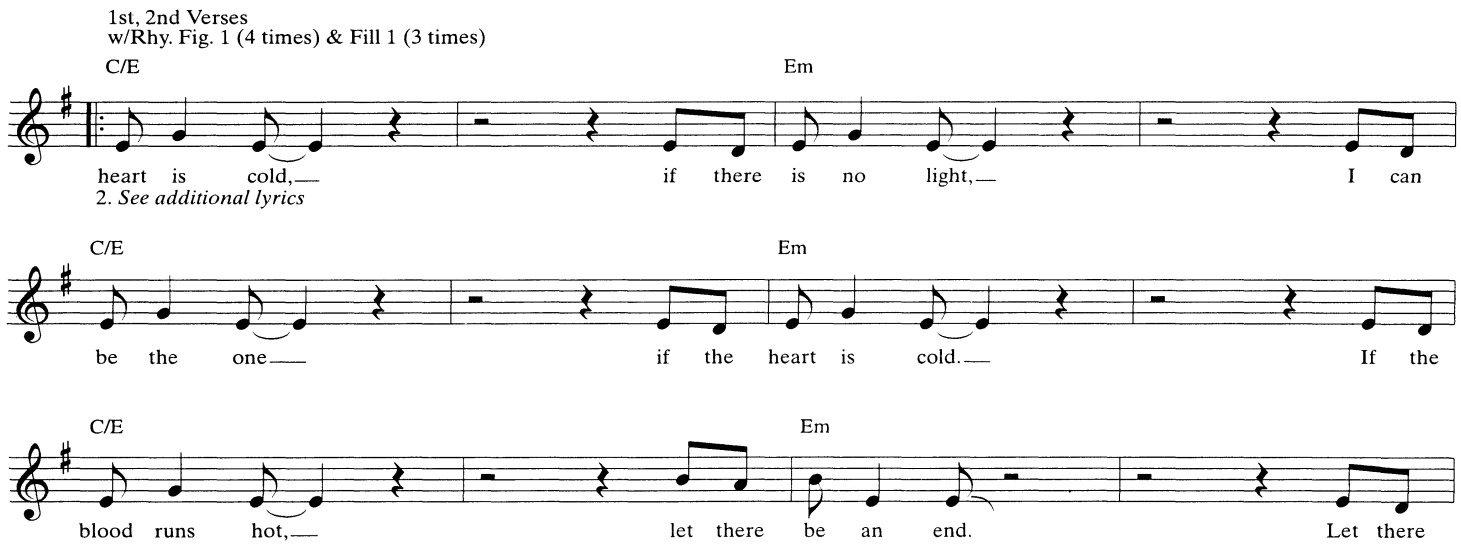
Words and Music by Glenn Danzig

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderate Rock ♩ = 124







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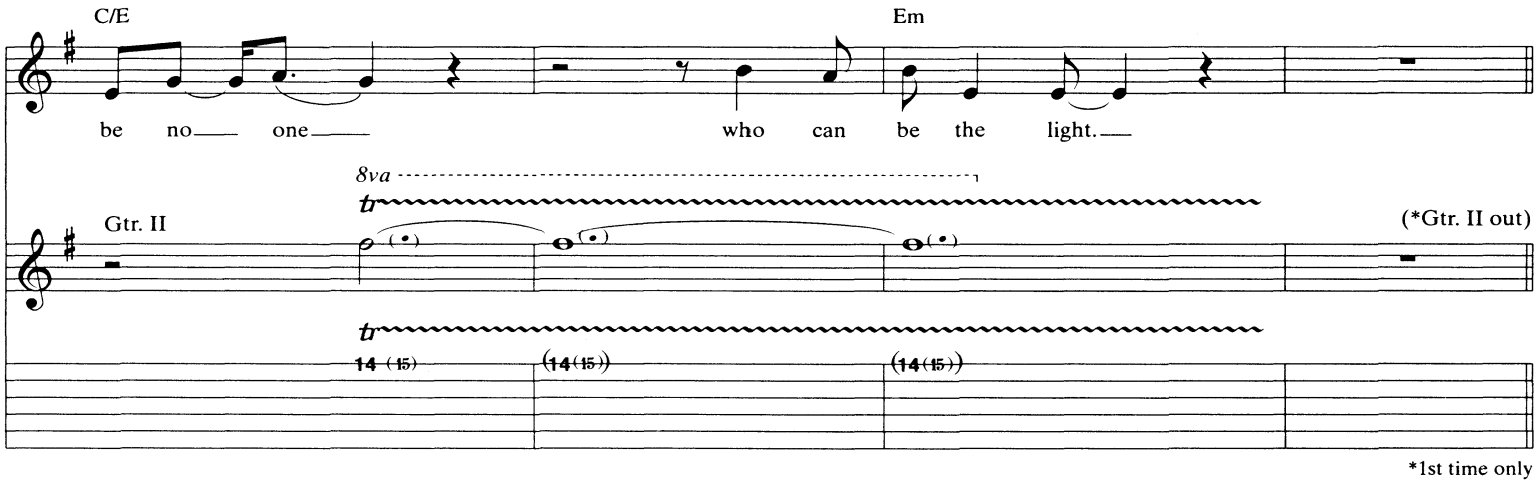
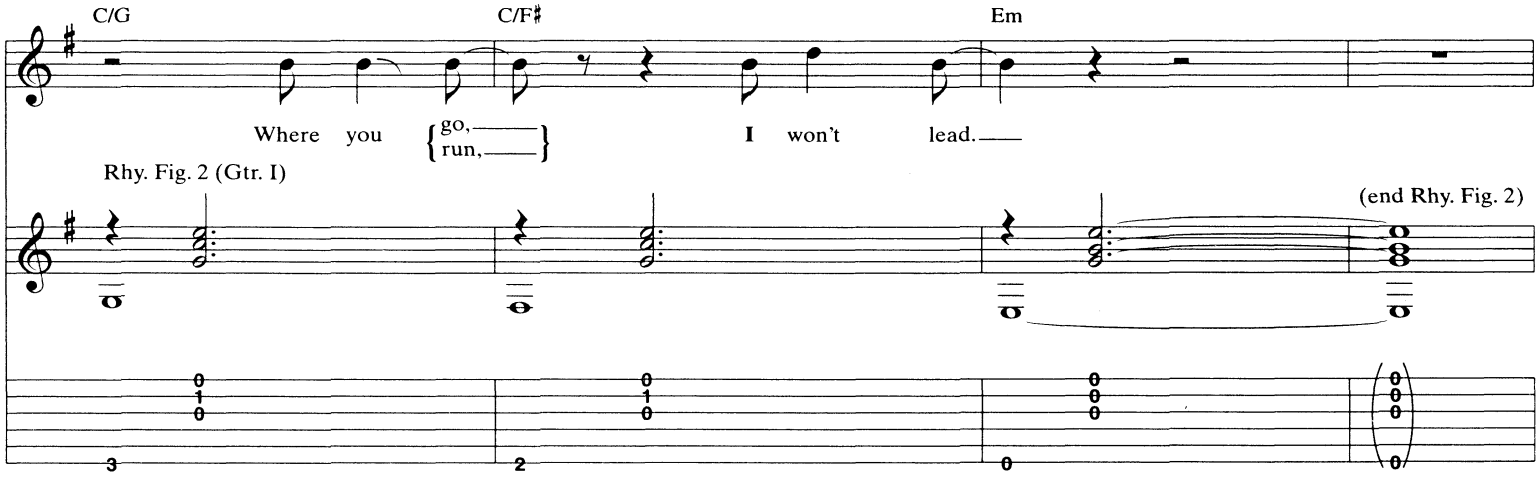
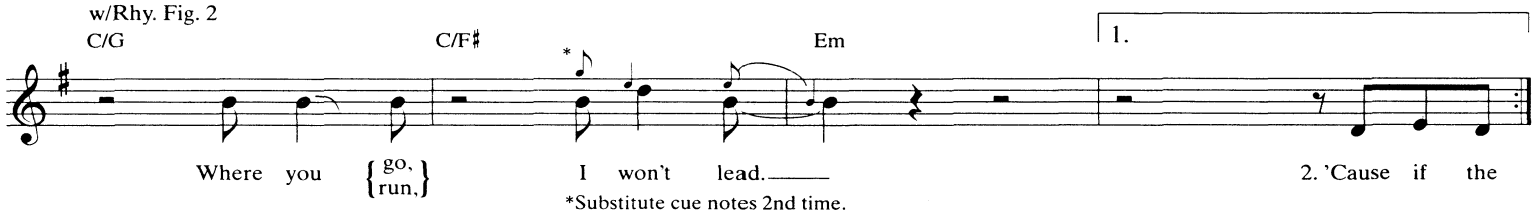
2nd time substitute Fill 1



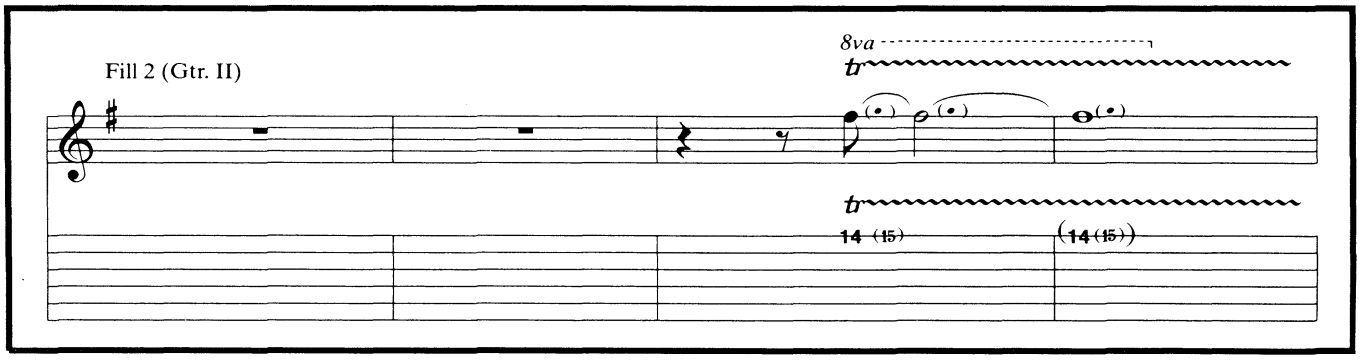
*1st time only

Pre-chorus
2nd time w/Fill 2 (2 times)





*Substitute cue notes 2nd time.



2.

Chorus

(Gtrs. I & II out)

Am

G

See how love, un - ho - ly, cuts in - to your mind.

Gtr. III

Rhy. Fig. 3

dist. tone

let ring

w/Fill 3

Em

Am

C/E

See how love, un - ho - ly, lies.

let ring

let ring

Am

G

See how love, un - ho - ly, cuts in - to your mind.

let ring

Fill 3 (Gtr. II)

Full

Full

sl.

Full

Full

sl.

w/Fill 4

E5 Am

See how love, un - ho - ly, lies.

(end Rhy. Fig. 3)

let ring

C/E Em

Gtr. II

Full P Full sl. Full

Full P Full sl.

C/E Em

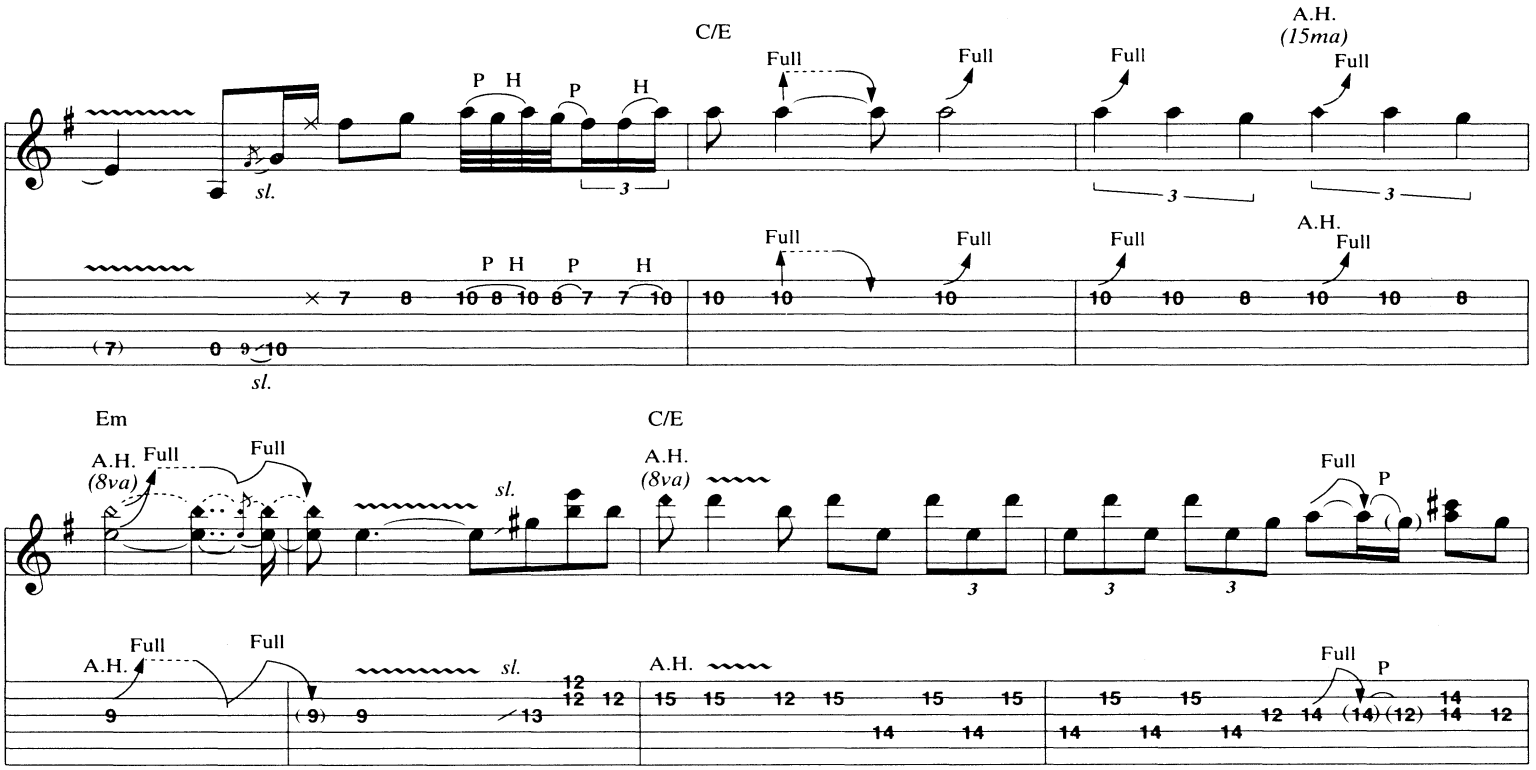
1½ *Full P Full

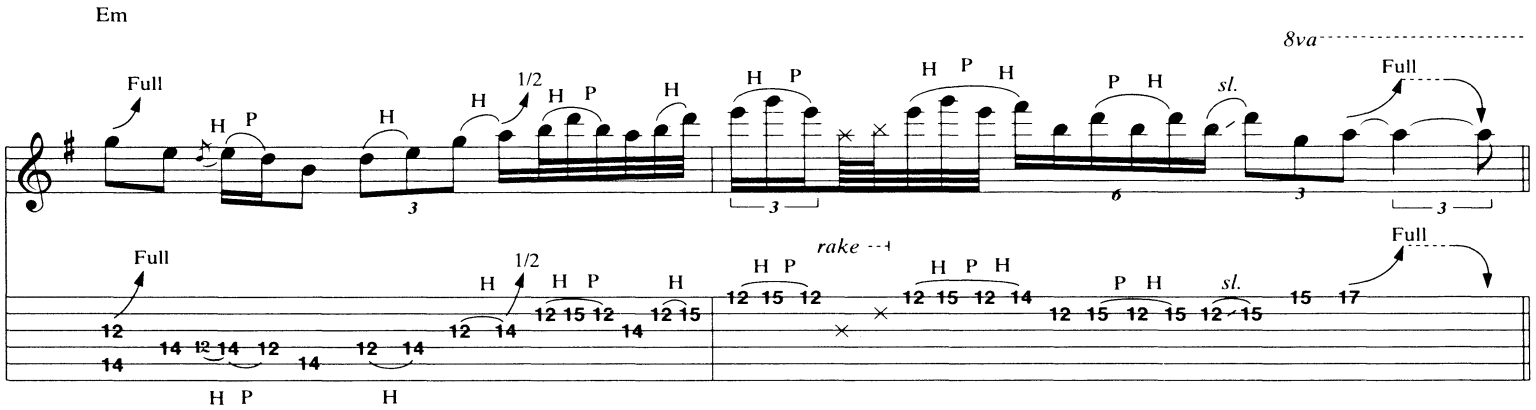
1½ *Full P Full

Fill 4 (Gtr. II)

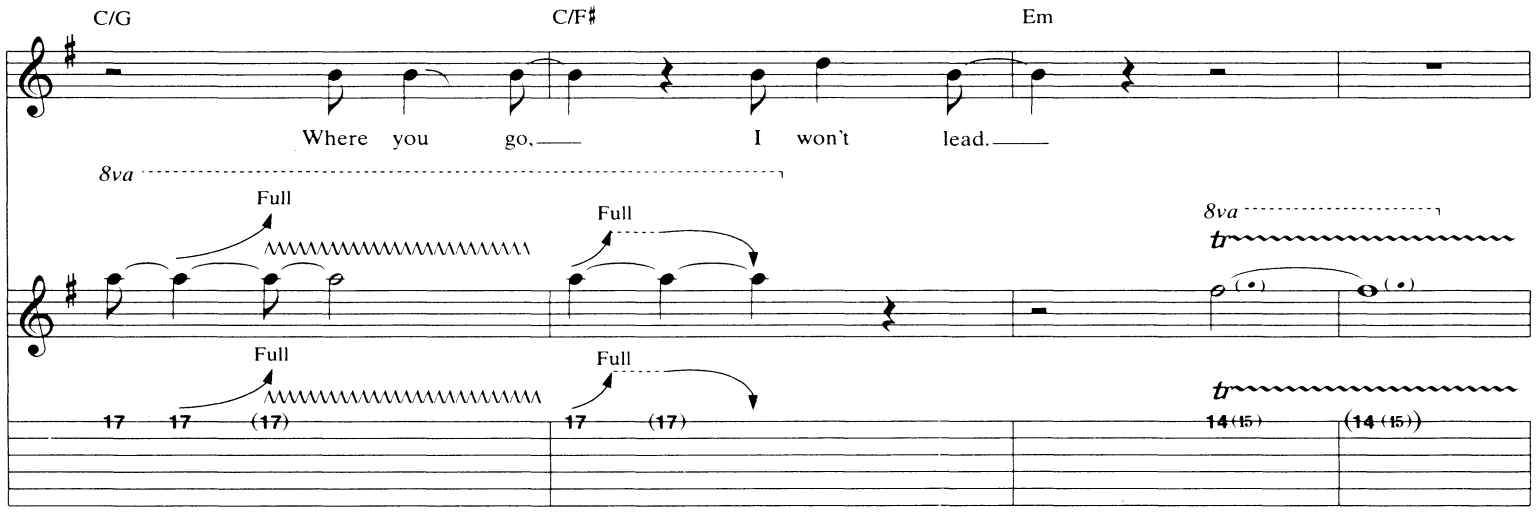
Full sl.

Full sl.





Pre-chorus
w/*Rhy. Fig. 2 (Gtr. III)



*distorted tone

w/Rhy. Fig. 2 (1st 3 bars only)

C/G C/F♯ Em Gtr. III

pick slide
steady gliss.

Where you go, I won't lead.

(Gtr. II out)

14(15) 14(15) (14(15))

Chorus
w/*Rhy. Fig. 3 (Gtr. III)

Substitute Rhy. Fill 1

Am G Em

See how love, un - ho - ly, cuts in - to your mind.

*w/slight variations

(resume Rhy. Fig. 3)

Am C/E

See how love, un - ho - ly, lies.

Am G E5

See how love, un - ho - ly, cuts in - to your mind.

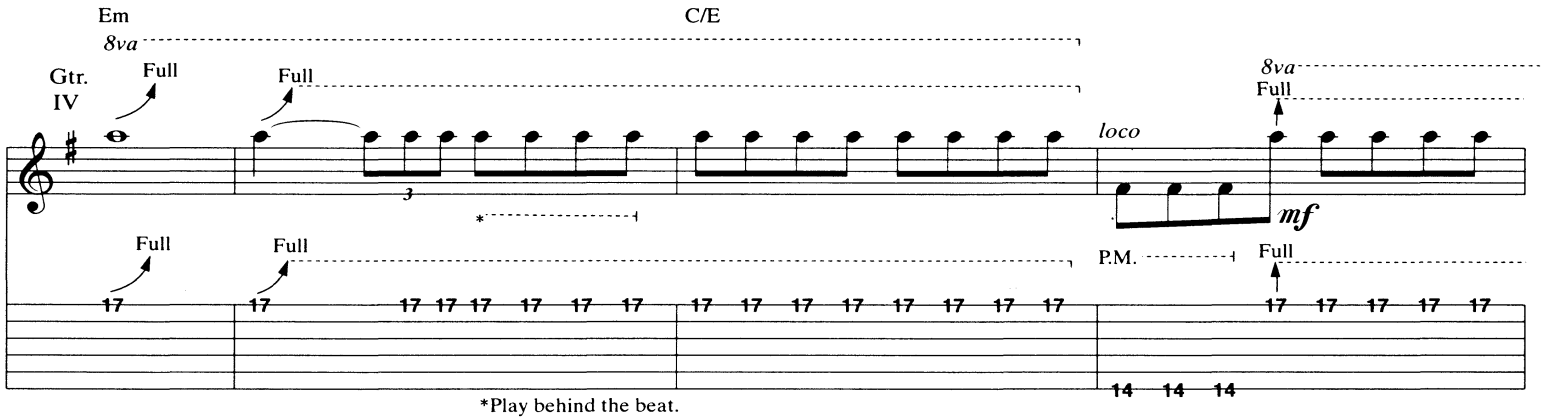
Outro
w/Rhy. Fig. 1 (Gtr. III) (3½ times) & Fill 1 (3 times)

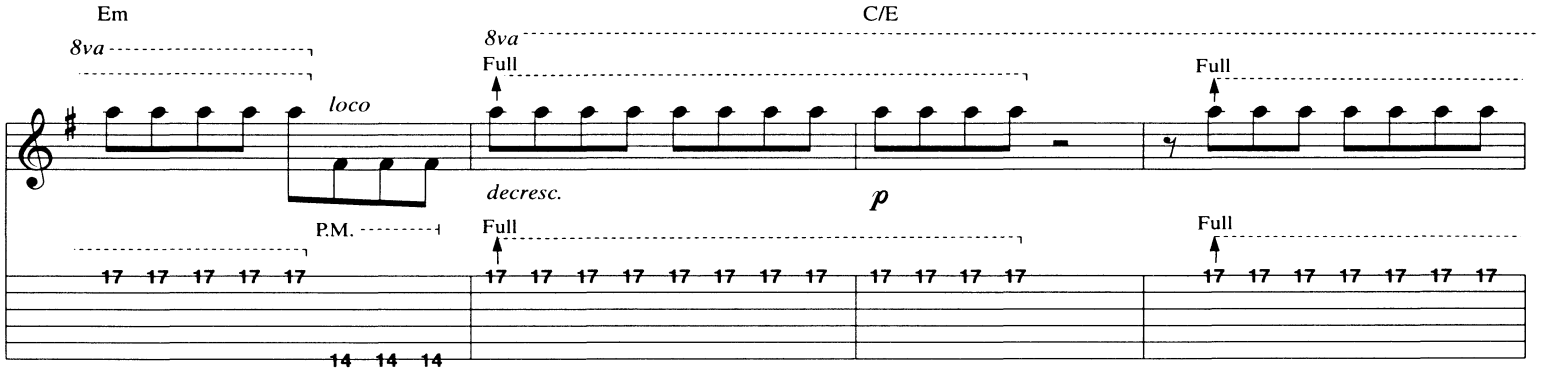
Am C/E

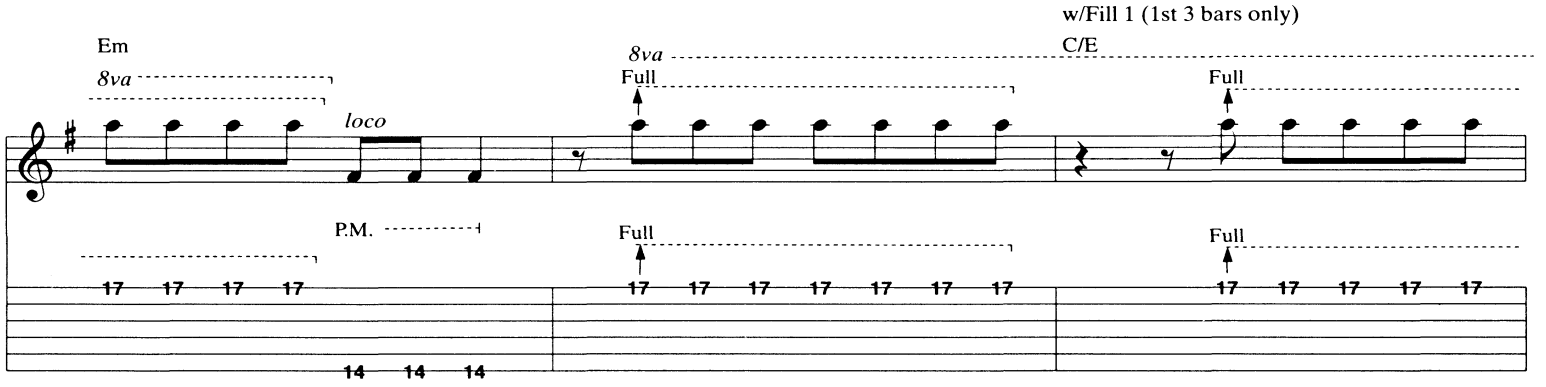
See how love, un - ho - ly, lies.

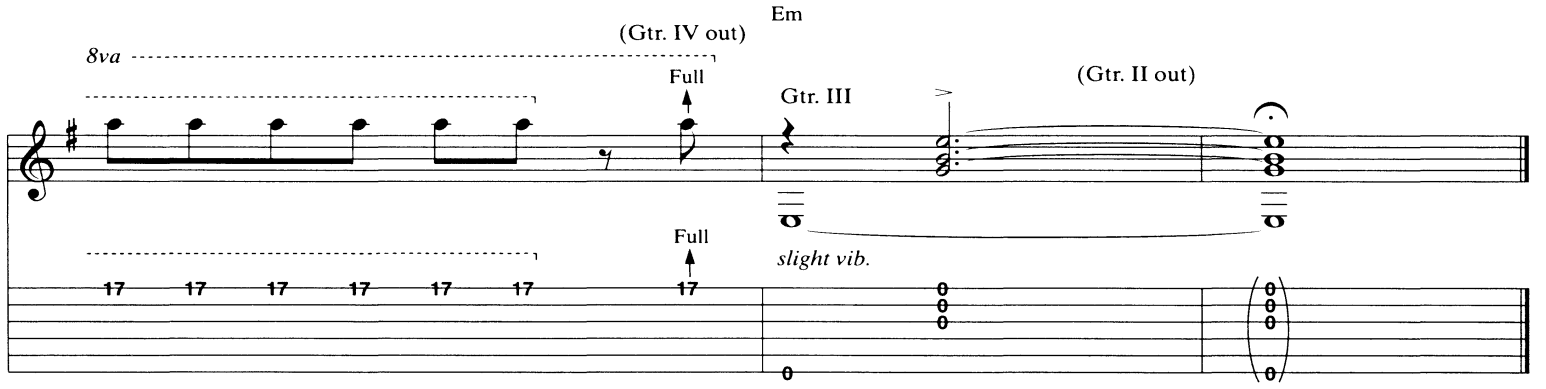
Rhy. Fill 1 (Gtr. III)

P.M.









Additional Lyrics

2. 'Cause if the heart is dead,
I can take your soul.
If you give it free
And the bondage end.
'Cause if your heart is cold,
Then you belong with me.
Let me be the one,
Oh, that will set you free. *(To Pre-chorus)*

BASS LINE FOR

DOMINION

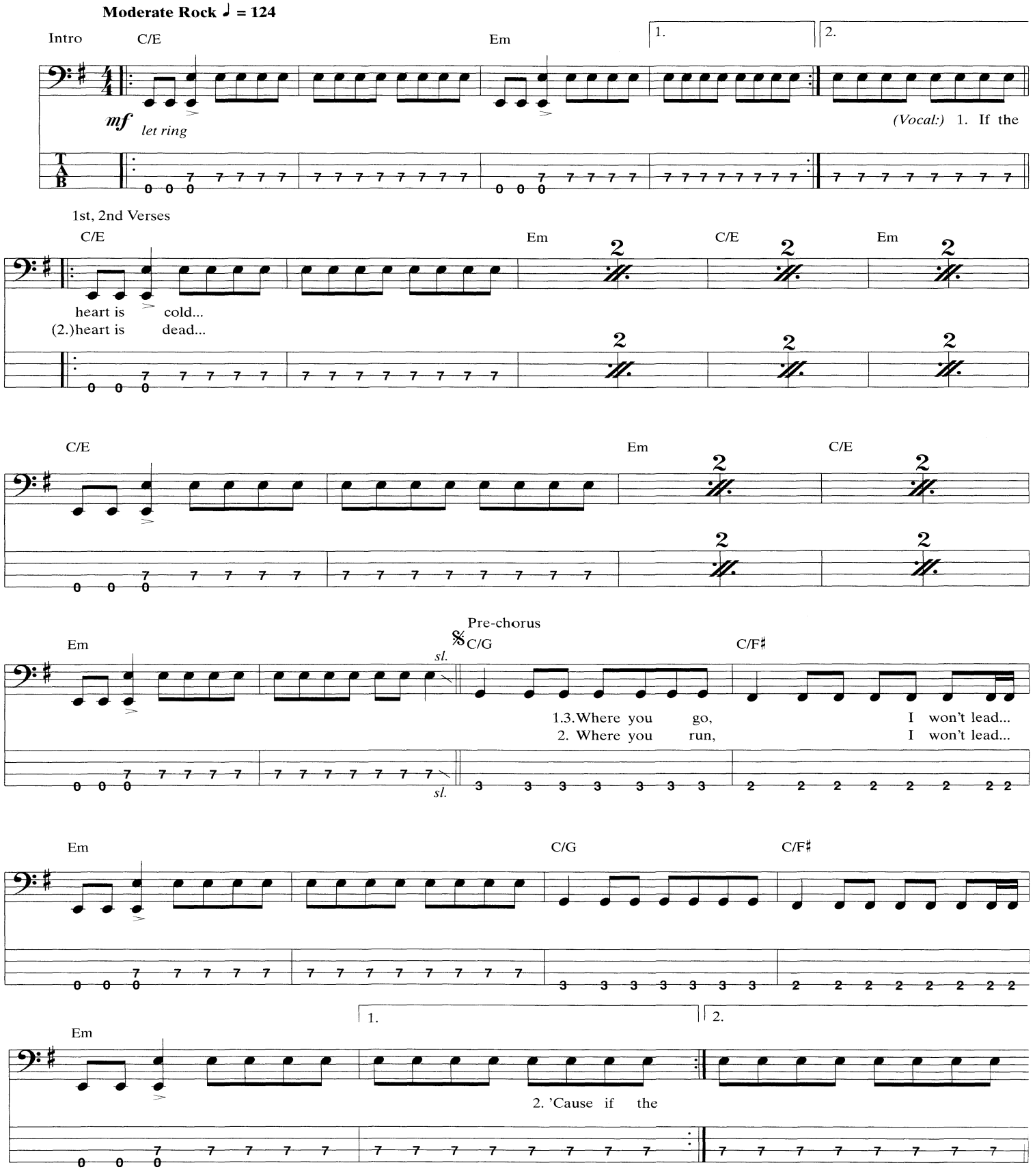
As Recorded by Danzig

(From the album DANZIG 4/American Recordings)

Transcribed by
Steve Gorenberg

Words and Music by Glenn Danzig

④=E♭ ②=D♭
③=A♭ ①=G♭

Moderate Rock ♩ = 124

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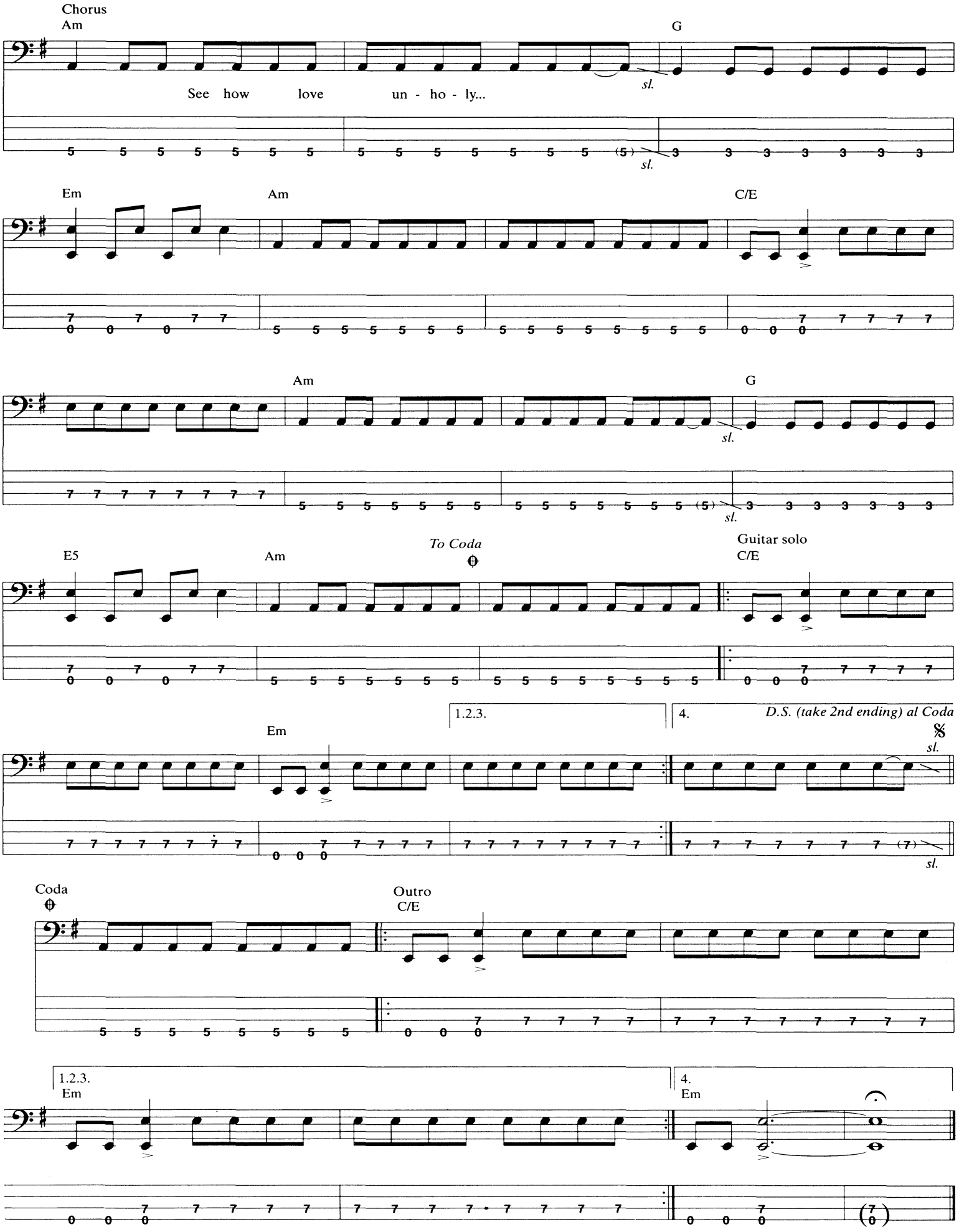
Chorus
Am
G
See how love un - ho - ly...
sl.
Em
Am
C/E
Am
G
sl.
sl.
E5
Am
To Coda
Guitar solo
C/E
1.2.3.
4.
D.S. (take 2nd ending) al Coda
Em
sl.
sl.
Coda
Outro
C/E
1.2.3.
Em
4.
Em

TESTAMENT & OBITUARY

Continued from page 23

12th position and harmonized parallel minor 3rds in the 15th position. I'm hitting E on the high E string at the 12th fret and then I'm on D on the 15th fret of the B string and I'm bending up to E on the B string and hitting the simultaneous E on the high E string. The whole thing is duplicated at the 15th position and harmonized with the original." His emotional solo on "Trail of Tears," Murphy's first recorded ballad, is further proof that he won't be pegged as a death-metal guy for long.

"There may be some people out there who think that without Alex, Testament is dead, and those people are going to be quite surprised," says Murphy. "People might think 'Oh no, the guitar hero's gone so the guitar's not going to play as major a role,' but this is a great guitar album. It's 180 degrees away from *The Ritual*. It's much more back to the original focus that Testament had."

Murphy's playing on *Low* is directly descendant of his work on Obituary's second album, 1990's *Cause of Death*. Obituary guitarist Trevor Peres explains how his band got such a heavy sound out of its guitars: "I was totally influenced by bands like Hellhammer and Slayer. They had these tones in the guitars that made your insides rumble. At first we tuned up to E and used brighter tones like Slayer, but later on, as Celtic Frost started to influence me, we ended up sounding more deep and dark."

To get the death-metal sound, Peres says you need to eliminate the midrange tones, ending up with a sound that is almost hollow. "It would look like a black hole if you drew a phase out on the graph," he says. Allen West, Obituary's original lead guitarist, returned to the fold for their third album, *The End Complete*, with Murphy going off at that time to form Disincarnate, the band he was in when he got the call from Testament. Both Murphy and West are continuing to explore the dark side of the guitar but each with his own style, as Peres observes: "James plays more melodic-type leads with arpeggios; Allen plays basic blues scales and licks, but he just rips. He plays really fast and frantic," as evidenced on the band's recent *World Demise* album.

The challenge, says Peres, is to keep things heavy without making it sound muddy. "You want to be able to clarify each note-change but still remain heavy. Sometimes guitarists become too technical and they lose their roots."

As for Testament, Eric Peterson makes it clear that returning to their roots is high on the band's list of priorities. Without dissing their former guitarist, he notes, "This music is what every Testament fan has been telling us to play. It's what everybody thinks we should sound like. People have been really surprised by the guitar playing."

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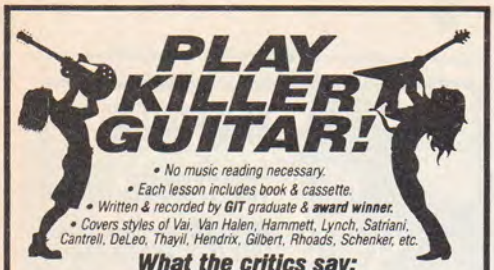

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input

Continued from page 8

ited and difficult than what a *lot* of guitarists do, grunge or otherwise. As a bass player, you should be happy for these excellent men and women who are "clearing the path" and innovating the music for younger, less-learned players like myself. You can't possibly be a real bass player if you can't admire "the greats" for having the balls to break through and crush the stereotype of drum-locked bass. You obviously don't know that many heavy metal bassists use five strings, not four. Also, have you ever seen the gigantic fretboard of a six-string bass, like the one Les Claypool uses? It sounds to me like you are jealous because you can't possibly do what they do. You should be in awe, though, of those masters.

Kelly Kuecken
Detroit, MI

P.S. Could yours be the complaints of a failed "six-stringer"?

RAVES FOR REEVES

I'd like to commend *Guitar* magazine for featuring the column "Guitar Beyond the '90s" by Reeves Gabrels. Gabrels has a very unique perspective of music as a form of art. In my opinion, the music examples in his column are not necessary. His words are so inspiring that directly after hearing them, I have a tendency to create my own examples. I really enjoyed the November '94 column. His comparisons of music and visual art were really insightful and have helped me reach an understanding of my own objective as a musician. Anyone who buys this magazine for transcriptions of popular songs should read "Guitar Beyond the '90s" and learn to create music instead of reproducing the music of others. Actually, every column is great, unlike those in other magazines (I won't mention names) that feature less musical value but more well-known guitarists. (At least *Guitar* columnists don't have to bribe me with free beer so that I'll actrually read their column.)

Also, I'd like to read more about Tom Verlaine (Television), if that is a possibility. He's a really inventive guitarist. He's cool even though he doesn't play metal, grunge, or whatever's hip as I write this. Anyway, the magazine is getting better all the time. Thanks.

Jason Smith
Louisville, KY

PETRUCCI (MIS)PERCEPTION

I am writing to you in reference to your November, 1994 cover story featuring John Petrucci.

In all honesty, I used to think of John as one of those guitar-theorist freaks who have about as much *feeling* for music as the callus on my middle finger. However, after reading your article/interview with this player, it would seem that he is a guitarist who both plays with feeling and who accepts other people's playing and style; unlike some other neo-musicians. Sorry about the bad judgment call, John.

It was good to see someone with John's playing background and the ability to set his beliefs straight. And thanks a lot to you, *Guitar*, for putting interviews like this in your magazine; they're always interesting and informative.

David Macey
Beaconsfield, Quebec

SIX-STRING SUSTENANCE

My life sucks. I'm in a new college with no friends, no girlfriend, and no money. The only thing that keeps me from losing my mind is my love of music. The guitar is a wonderfully addictive vice, and has sustained me through many times when I felt life was dull and pointless. I hope your readers can stop writing insulting letters about "so and so" and start appreciating this truly God-given gift we have. Long Live Rock.

The Eddie Wannabe
from Glen Rock, NJ

P.S. Keep up the great work!

NO BAND'S LAND

I'm an avid reader of your great magazine, but I've just about had it! I'm so sick of people saying "Seattle bands" are "out." First of all, if you like the sound, does it matter if it's "in" or "out"? Second of all, there are so many great bands around the world, and yes, a few are from Seattle. Soundgarden is my favorite band—can they help where they're from? No! I'm reading everywhere about "Seattle" bands, and frankly, it's pissing me off. *Guitar* is a great magazine—don't put yourself down by being so opinionated!

Stephanie Beaty
Lynn Haven, FL

P.S. Thanks for mentioning Rage Against The Machine!

CORRECTIONS

We apologize for the production errors in Pete Prown's article, "Lights, Camera, Volume!" (January '95). An unedited version of the story was accidentally swapped with the final copy.

In the December "Fingerprints" column, the photo identified as Ernie C. was actually D-Roc.

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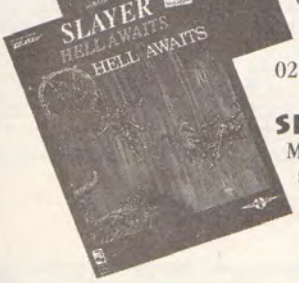

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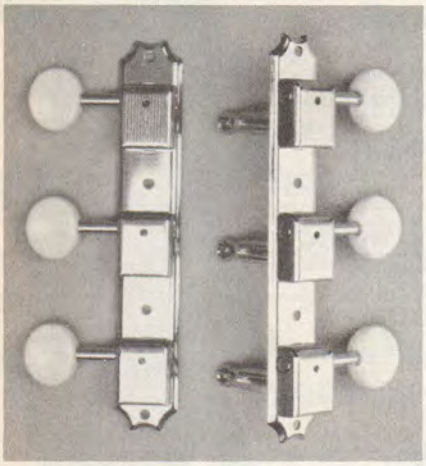

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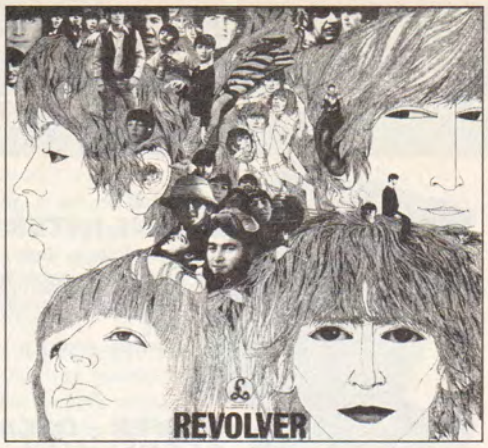
THE BEATLES REVOLVER

Continued from page 50

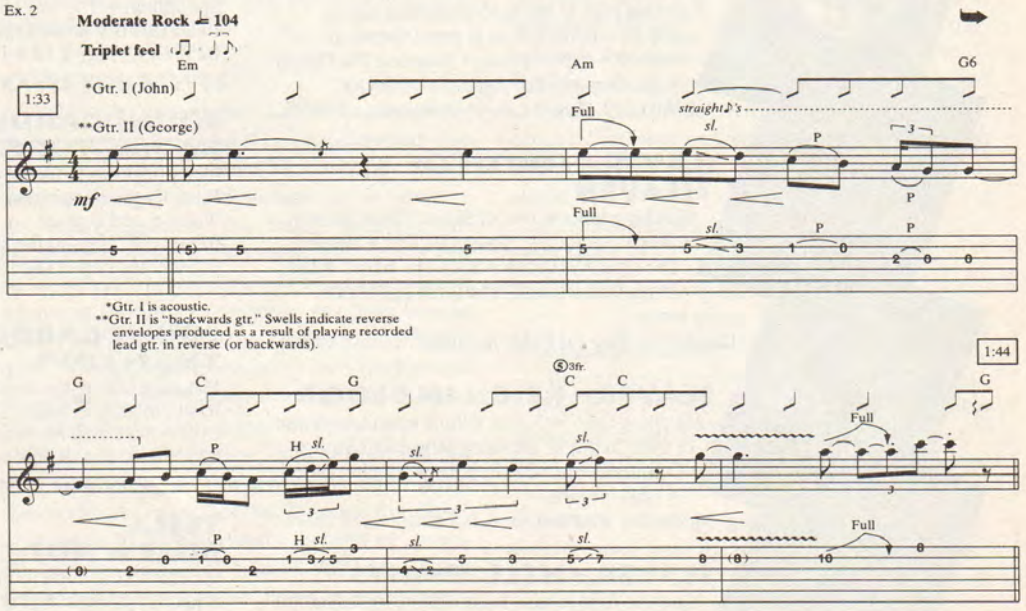


ed the concept of collaboration, and through this dynamic interaction was born the art form of rock.

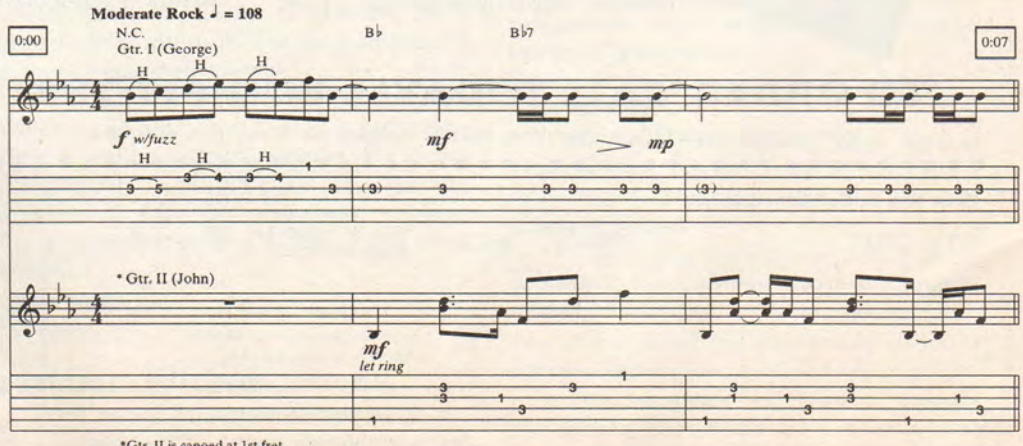
"Tomorrow Never Knows," inspired by *The Tibetan Book of the Dead* and the general psychedelic mysticism of Tim Leary and Richard Alpert, is a modernistic swirl of eight meandering tape loops (recorded at various speeds, backwards, and brought in and out of the mix) on eight different tape machines, sitar drones, bass, piano and backwards guitar posed over Ringo's urgent, tom-tom-dominated drumbeat. The weird, distant vocal sound (heard at 0:87 in the song) achieved by putting John's voice through a Leslie speaker, was a response to Lennon's central idea of emulating a Dalai Lama singing from the highest mountain top, while the use of the overlapping multiple loops was an attempt to musically depict thousands of Buddhist monks chanting in the background. Each Beatle worked individually on the tape loops, creating strange sounds to add to the piece. And this was just the start—the first official recorded track on *Revolver*!

"Eleanor Rigby," "Love You To" and "For No One" are perfect examples of the individual Beatles stretching as solo artists within a band—a trend continued and refined

Ex. 2



*Gtr. I is acoustic.
**Gtr. II is "backwards gtr." Swells indicate reverse envelopes produced as a result of playing recorded lead gtr. in reverse (or backwards).

Ex. 3

*Gtr. II is capoed at 1st fret.
TAB numbers indicate actual frets played, relative to nut.
All 1's are thought of as open strings.

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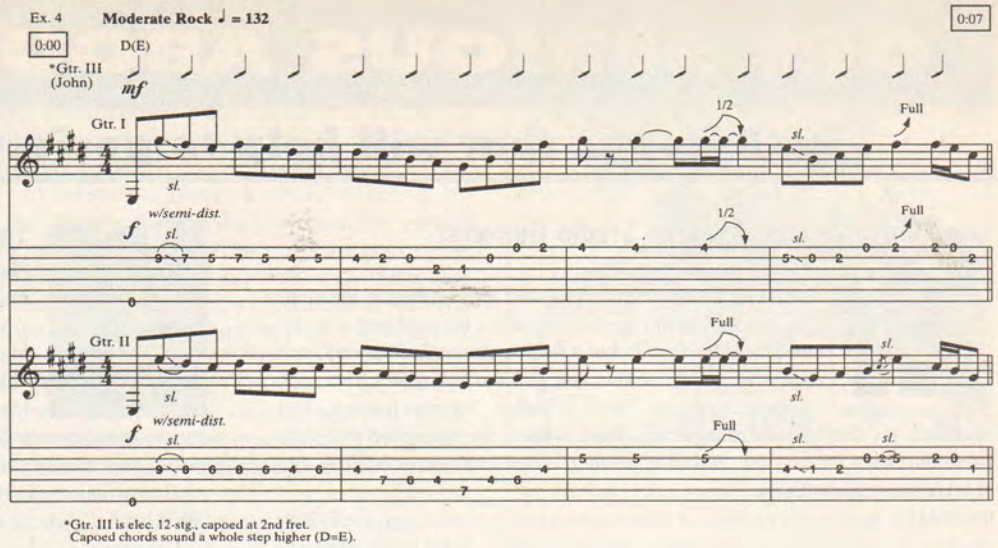
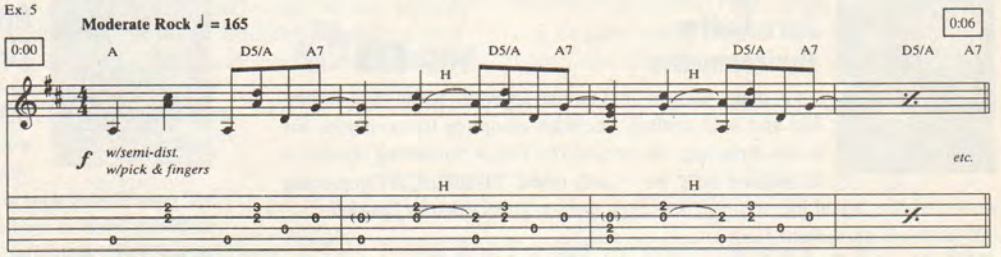
through *Sgt. Pepper* and *Magical Mystery Tour* and brought to a zenith on 1968's double album *The Beatles* (frequently called "The White Album"). "Eleanor Rigby" expounded brilliantly on the groundbreaking innovations of "Yesterday" (*Rubber Soul*). No mere sequel, it integrated Paul's fascination at the time with Vivaldi and the Baroque music idiom into an equally poignant and well-crafted pop song, and finds him singing over a propulsive, contrapuntal string-octet (four violins, two violas and two cellos) score. "Love You To" conveys a decidedly ethnic East Indian mood. Here, George is featured on sitar and vocals accompanied only by Anil Bhagwat (on tabla) and session musicians. The rasping, distorted guitar chords in the chorus were added as afterthought overdubs. Paul and Ringo were the only Beatles playing (piano and drums, respectively) on "For No One." On the Spartan rhythm track, bass, clavichord and tambourine were overdubbed to make a suitable backdrop for McCartney's vocal and the haunting French horn solo performed by Alan Civil, principal horn player for the Philharmonia. Fans of Ozzy Osbourne take note: the Beatle influence is pervasive in many forms of rock; this intriguing and singular Beatle moment was recalled and paraphrased in the closing section of Ozzy's "Good-bye to Romance."

Continued on page 122

*Gtr. III is elec. 12-stg., capoed at 2nd fret.
Capoed chords sound a whole step higher (D=E).



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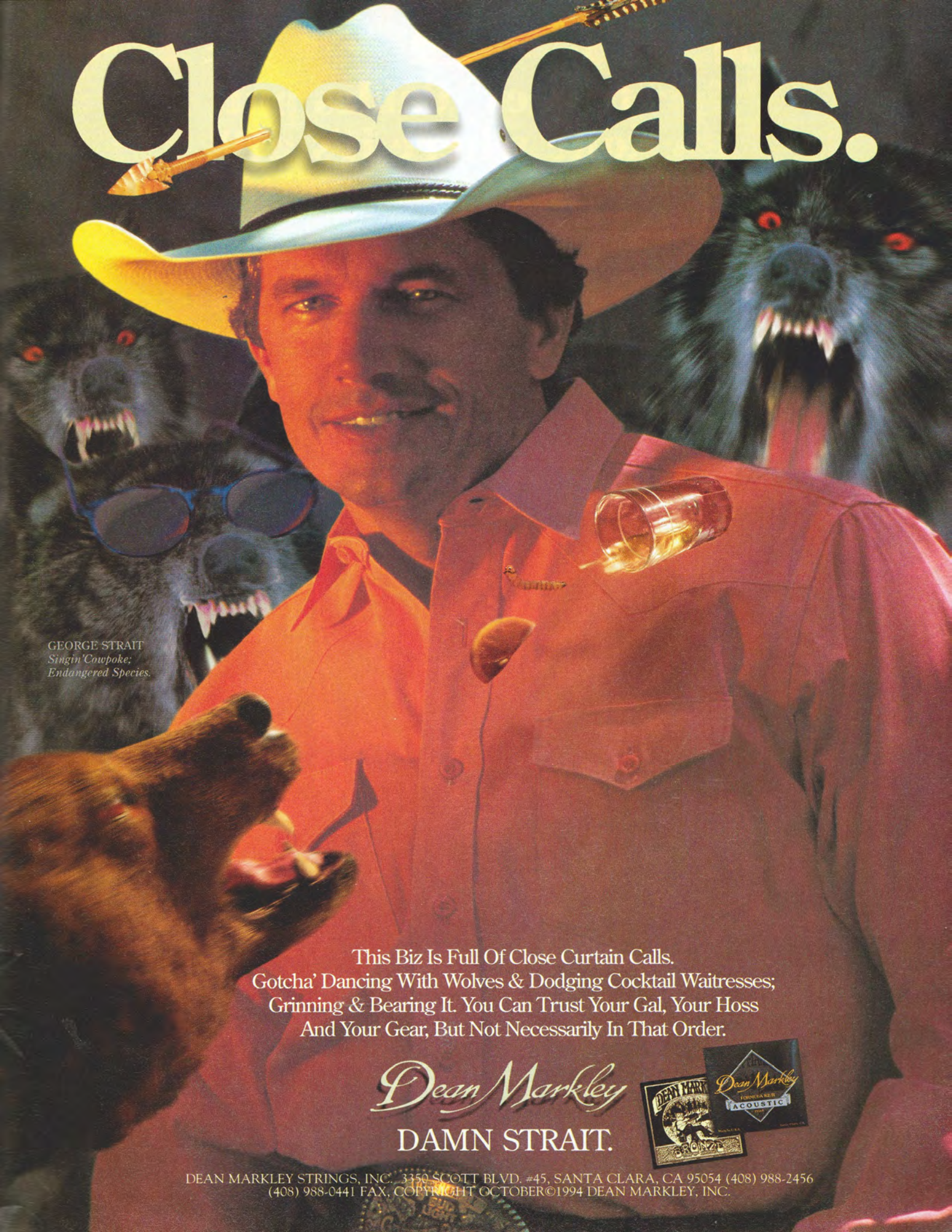

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Continued from page 34

might not be interested in touring after this round. At 51, Page has been there and done that more times than you or I could even imagine, and money would certainly not be an objective. He's outlived all his detractors; now all he has to do is confirm his place in guitar history. That may seem like an easy task, but it may be the only one Jimmy Page still feels he needs to undertake.

Nuno Bettencourt. He entered the ranks of recognizable and gifted guitarists with the release of Extreme's *Pornograffitti*, an album that came at the tail end of an era

Lydia Criss/Star File

that produced respected guitarists such as George Lynch, Warren DeMartini, Zakk Wylde, Jake E. Lee, Marty Friedman, and Paul Gilbert. And while the band's follow-up album, *Three Sides*, did respectably, it didn't carry the same favor as *Pornograffitti*, and it ran up against the first wave of grunge. Nuno and the boys are back in 1995 with *Waiting for the Punchline*, and Nuno has a solo album expected by the end of the year. Of all the guitarists listed here, he has had the least amount of time in the spotlight, and his performances on this year's albums will determine whether he gets to leave the legacy he deserves.

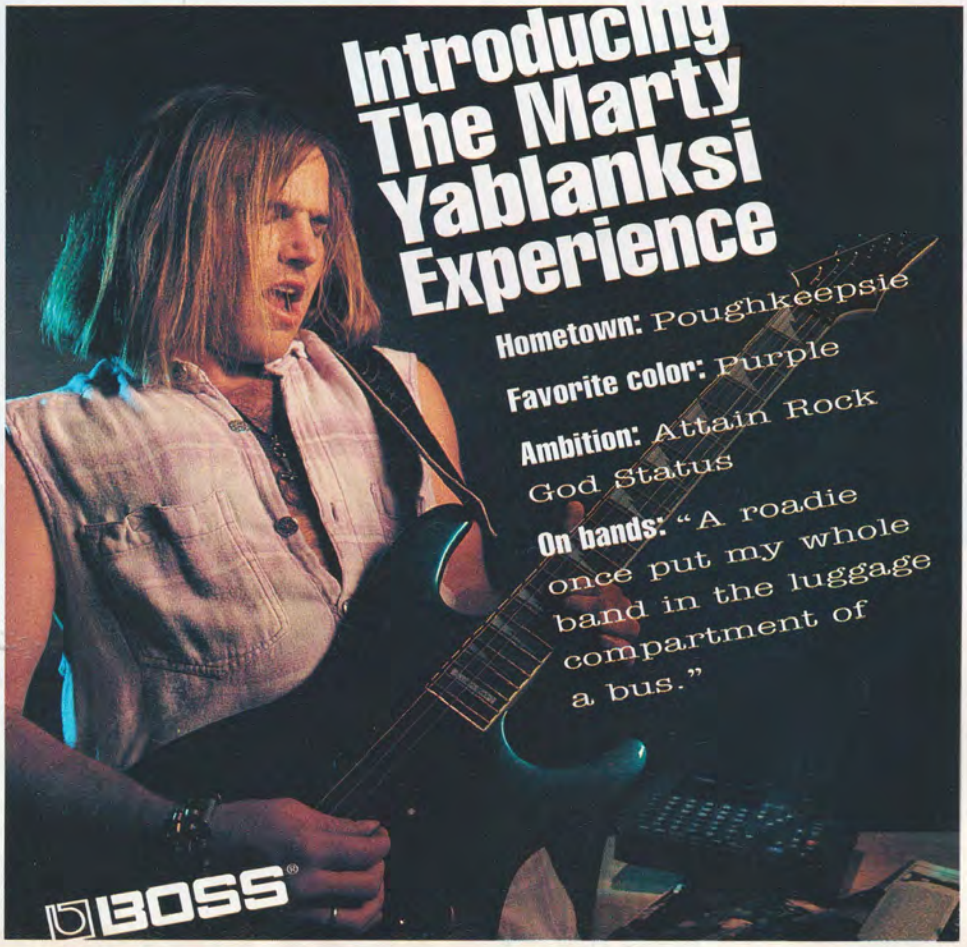
Eric Johnson. Everybody's been waiting for Eric's next record, which seems like it's been a decade in the making. But he's not in any hurry. The fact that he commands so much respect in the guitar community assures that his next release will be welcomed with open arms no matter what he does. And whatever he does is certain to turn heads. He seems not to care so much about popular acceptance as some of his contemporaries do, and may not have the record-company pressure that most of the guitarists listed here have. Still, with so many releases this year, Johnson's voice could get lost in the din.

Eric Clapton. Clapton is still "God" in terms of being the first person to take guitar to heights that even non-musicians could appreciate. His return to roots is both a smart career move and a smart use of his talents; it was Eric who first breathed the fire of rock into the lungs of the blues. There is an unfortunate hint of nostalgia in his touring, and its big-arena focus resembles the tours of peers like Elton John and Rod Stewart. Nonetheless, he has produced his biggest album of new material in years (if you can call blues covers "new"), and as rock guitar's elder statesman, his place in history is assured. There is one nagging question, though: Is E.C. still relevant to today's players as a rock guitarist, or has he simply become a legendary electric conduit for the blues? More and more, the sneaking suspicion is that his importance lies in the latter role.

Keith Richards. Whether you liked *Voodoo Lounge* or not, Keef is the ultimate rock-guitar survivor and he's proving it on the road even as you read this. There are

Ken Settle

some who say he and the Stones should pack it in and spend their time tending to their gardens, but Keith has transcended that kind of criticism. Even amid charges of



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being, variously, Skeletor's father, the original brontosaurus, and the sloppiest guitarist of all time, Keith has more to do with what you hear on the radio today than perhaps even *he* realizes. It was Keith, not Neil Young, who was the first punk. His guitar playing may not matter as much as it used to, but analyzing his five-string style will keep lots of guitarists busy for years to come. And the fact that he keeps doing it—and selling lots of albums in the process—means that he's worth paying attention to.

On smaller scales, dozens of other guitarists are ready to come back to the guitar-hero table after months or even years of being away. Steve Howe has at least two albums due out this year on Caroline, and Steve Hackett is planning to release something new in the next few months. Andy Summers of The Police has found a new home on Mesa/Blue Moon Records and has just released an album with John Etheridge. George Lynch is shopping his revamped Lynch Mob around, Jake E. Lee has signed with a Japanese label, and Warren DeMartini has already fallen into the clutches of David Coverdale's Whitesnake, revamped and updated for the umpteenth time. Steve Morse has both a new Dregs album and a Steve Morse Group album due in 1995.

Soundgarden's already heading back into the studio to begin their follow-up to *Superunknown*. Queensryche, Dream Theater, Pride & Glory, Pantera, Danzig and a slew of others are on tour, each hoping to carve out a lasting niche in the rock-guitar world. Jerry Cantrell, who was one of 1993's most favored guitarists, is deep into the politics of salvaging Alice In Chains. His most obvious successor to the title—at least as our readers see it—is Candlebox's Peter Klett, who is riding high on the strength of that band's first (and only) album. Still, one album does rarely a guitar hero make.

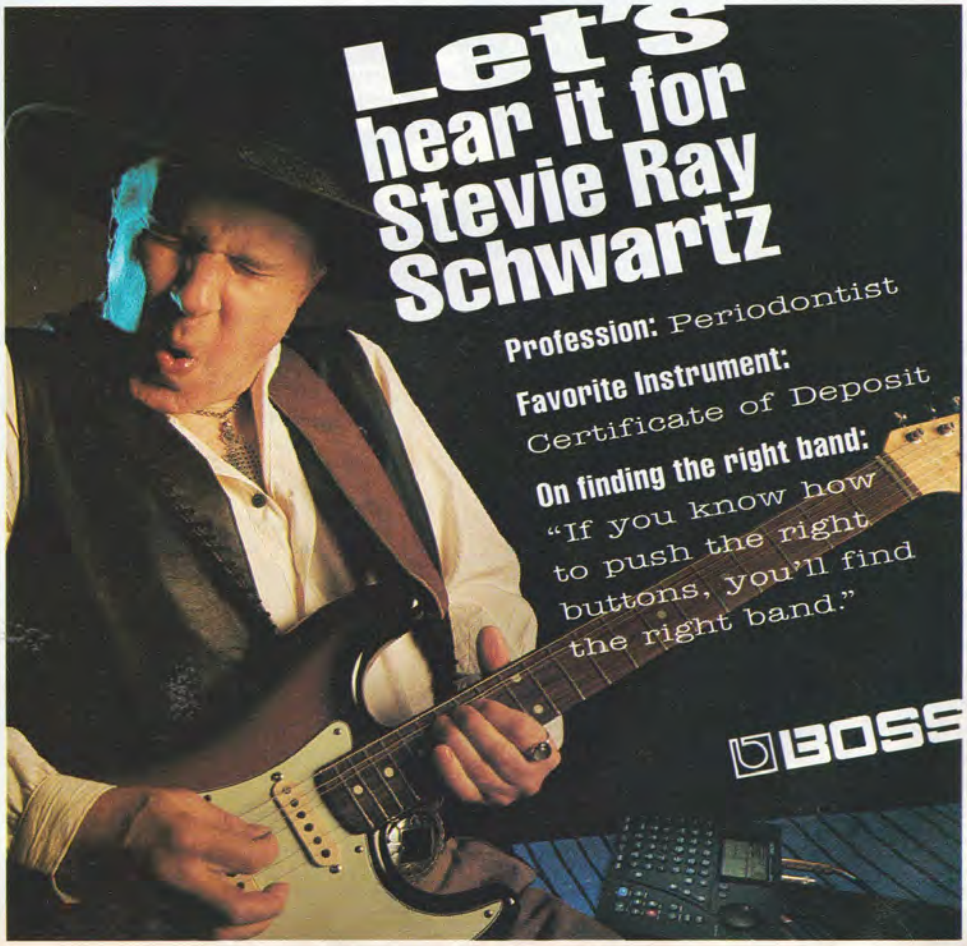
The one player who stands to rise out of semi-obscurity and into the big leagues in one fell swoop is Dave Navarro, who will strut his stuff on the newest Chili Peppers album, due out in late spring. Noted for his innovation as a member of Jane's Addiction, Navarro still labored in the shadow of Perry Farrell. As part of the Peppers, though, he could very well overshadow the less-than-spectacular vocal stylizations of Anthony Kiedis, thereby propelling himself into guitar-hero ranks and popular success at the same time.

The big question is whether or not you and I will care about the guitarists who have defined modern guitar enough to steer them through this year of living dangerously. The youngest guitar heroes are now in their early 30s, the oldest are in their mid 50s. As far as revolutionary guitarists in their 20s and late teens go, the most innovative ones are in grindcore bands like Godflesh and Carcass, but their popular appeal is on a par with bone-marrow transplants, which significantly limits their exposure. When guys like Vai and Page were starting out in their 20s, they had established musical vehicles to launch them into the spotlight (Frank Zappa/David Lee Roth and The Yardbirds, respectively). Even the original child prodigy, Neal Schon (Santana/Journey), had a run of nearly two decades in arenas before going back to small clubs and guest appearances. Today, the nature of the music business gives most guitarists a three- to five-year shot at making it big—from start to finish. Will you remember the guitarist in The Offspring four years from now? I don't think so. Not that it has anything to do with him or that his name is Noodles—it's simply a function of the music business as it exists circa 1995.

It is into this environment that our traditional guitar heroes are thrusting themselves. The music business wants bright, new, snappy, flashy, young, and irreverent. Guitar heroes in the making tend to be more methodical and willing to tough it out over the long run in order to make their marks. With the exception of the first Van Halen album, guitar-hero status has never been immediately bestowed on any musician right out of the box. Clapton didn't get it until after he left The Yardbirds and joined John Mayall, Page didn't get it until the fourth Zeppelin album, Yngwie didn't get it until *Rising Force*, Vai didn't get it until *Eat 'Em and Smile*, Satriani didn't get it until *Surfing with the Alien*, etc., etc. Recognition takes time. Yet, the music business doesn't like waiting around for time to pass. In that light, the making of a guitar hero is way too time-consuming and requires too much cultivation. Give the record companies a Green Day or a Pearl Jam over a Vai or a Johnson and they'll take it any day of the week.

So therein lies the danger. Guitarists, the backbone of rock'n'roll from day one, are currently in the unenviable position of taking a backseat to this month's equivalent of Baskin Robbins' 32nd flavor. It's here today, but you better get it quick because they're not going to have it around for much longer. Of course, this musical favoritism is all cyclical, and the pendulum will swing back as surely as day turns into night. It did a decade ago, when it swung far enough to let the Vais and Satrianis climb to the top of the music business. It did the decade before that, when bands featuring guys such as Michael Schenker and Steve Howe were the top concert draws. It always comes around. Maybe the next time will be sometime this year, the year of living dangerously.

Until that time, it may be more than a bit treacherous for guitarists in the music business. All of us will just have to beware—and be patient.



Alec Byrne/Photofeatures

Continued from page 114

Amidst the wide-ranging and ambitious sonic and conceptual experiments of *Revolver*, the music abounds with definitive Beatle guitar moments. By this time, The Beatles were beginning to function not only as solo artists within a band setting but as session musicians for each other. Consider the case of "Taxman," wherein Paul McCartney provides the perfect guitar solo for the George Harrison composition (see Example 1). Normally perceived as the Beatles' bassist, and unbeknownst to the general public, Paul had already enjoyed numerous guitar-solo spots on record—most notably "Ticket To Ride," "Another Girl" and "Drive My Car"—signifying a role-switching pattern endemic to the group's music. George was fond of McCartney's contribution to "Taxman," particularly the "Indian bit" that he threw in for him. This phrase (heard at 1:18) embodies the inside musical joke of alluding to George's obsession with Indian sitar music by means of a raga-derived, descending modal line played legato on the G string. The rest of the solo is pure McCartney—angular, rhythmically eccentric and blues/rock-based but melodic.

"I'm Only Sleeping" evokes the state of passive psychedelia John Lennon was experiencing at the time. George Harrison composed the evocative, appropriately yawning backwards guitar fills and solo on the track in a single six-hour session. In recording backwards parts, there are basically two methods of accomplishing the task. One is to simply play the instrument normally and then flip the tape over. The other, more difficult method is to work out the notation forwards, write it out backwards and then play it in reverse, back-to-front. This has both the aural attraction of the backwards envelopes and the strong aesthetic content of a tight note to chord relationship. Naturally, The Beatles chose the latter. Over the main solo melody (Ex. 2), George—ever the thoughtful guitar orchestrator—added a second independent but supportive line, also played backwards, on a clean-toned electric.

With "She Said She Said" (Ex. 3), we are presented with a characteristic example of the wonderful Beatle guitar chemistry of the period. In the song's intro, verses, interludes and outro, George's fuzz-toned, thematic lead line (Gtr. 1) is pitted against and complemented beautifully by John's active, arpeggiated rhythm part (Gtr.II). Each assumes a different but essential musical personality. Notice the interaction in bars 2 and 3, where Harrison's simple, one-note drone plays off (texturally and rhythmically) Lennon's busier, broken-chord figure. Clearly a case of the whole being greater than the sum of the parts—a given in The Beatles' guitar-arranging philosophy.

The subject of Beatle guitar arranging is brought to the forefront in "And Your Bird Can Sing." The main event here is a memorable tour de force of guitar harmony, played by George and John (on twin Epiphone Casinos?), ubiquitously running through the intro, verses, bridge, solo and outro (Ex. 4). The bold, semi-distorted diatonic lines are rendered in parallel 3rds and, occasionally, 4ths, and blend beautifully for a well-constructed duet effect. Lennon looked back on this song with disdain as a "horror" and a "throwaway," but there is no doubt that its distinctive guitar orchestration set the stage for the signature harmony sounds of such musical descendants as Queen, Wishbone Ash, the Allman Brothers, the Eagles, Boston and the Scorpions.

And let's not forget about guitar riffs. The

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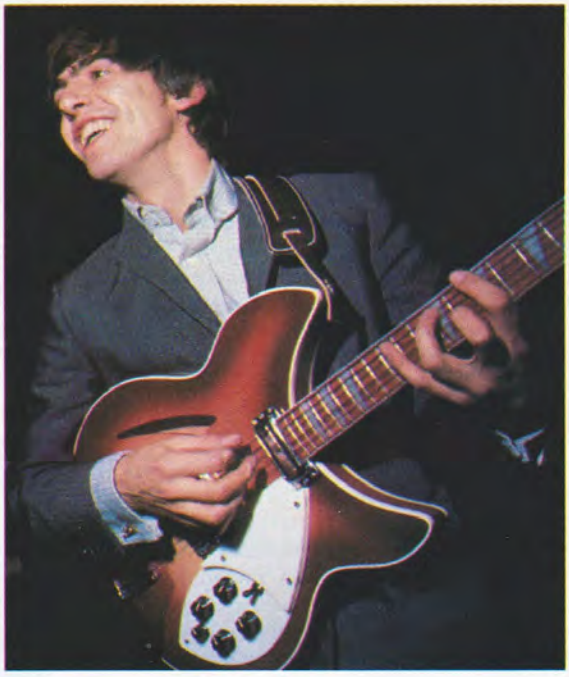

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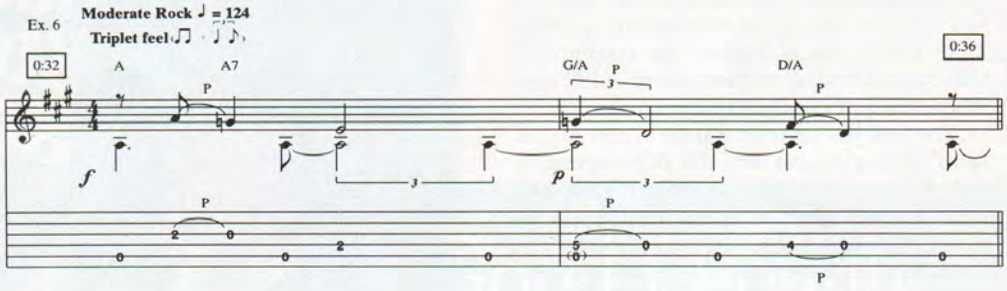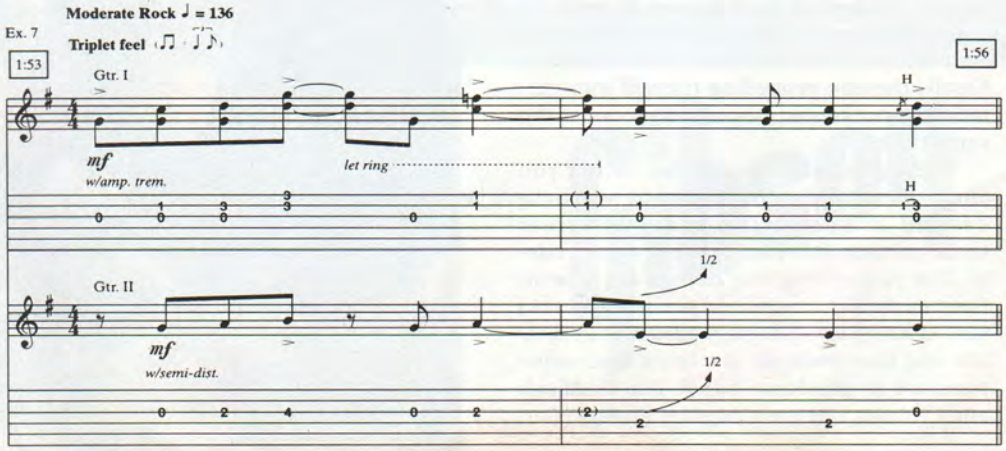

CAPO CONSCIOUSNESS

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and reverb on it."

Margolin himself brandishes a Kyser capo on "Dream of Nothing," a key track from his solo '93 Alligator effort, *Down in the Alley*. "I used the Kyser in a way you generally can't use the other kinds," he describes. "I put it on upside down on the fourth fret, capoing everything but the [high] E string. It was inspired by a [pioneering female blues guitarist] Memphis Minnie guitar part I'd heard. It occurred to me that it would be nice to play it in E—but only if I could use a C-type shape. Then I realized that I didn't have to capo the low string and could just leave the open E down there."

THE RITES OF SPRING-LOADING

Kyser usage is widespread nowadays; country pickers like Vince Gill and Marty Stuart and folkie-favorite singer/songwriter David Wilcox count among the converted. Wilcox admits to cutting up and customizing capos for many years before he came across Kyser in the mid '80s. "I was so relieved to see a spring capo as opposed to the screw- or clip-on kind," Wilcox recalls. "If you have a tapered neck on your guitar, you've *gotta* have a spring capo, otherwise you'll just have to readjust it every time. What I do now is buy Kyser's 12-string version and then cut it down to the length I need. I even take the spring out and bend it even tighter, because a capo will be a little more forgiving if you land slightly off the fret."

Wilcox is nonplussed when it comes to moving a capo around in the middle of performing a song. "I got that idea from James Taylor," he admits. "Whenever he did 'Your Smiling Face' he'd start with his Shubb capo upside down on the neck. Then he'd grab the end of it with his thumb, grab the other side of it with his two little fingers, unclip it with his index finger, and then slide the whole thing down, pushing it along with the base of his thumb. I thought that was a cool move."

Another acoustic fingerpicking stylist big on capos is Britisher Adrian Legg. "It's a tonal thing, really," he reports. "Using a capo shortens the scale and makes the guitar easier to play." Legg, who himself champions Shubb models, freely experiments with their placement and often utilizes half-capos. "On [1992's] *Guitar for Mortals*, 'Pieta' is done with a half-capo placed on fret five. Actually, it's not *strictly* a half, since the fifth string is tuned a step down and only the top *two* strings are left open, which gives you an ACGCBE tuning. That was the second song I tried using the half-capo. On 'After the Gig' [also from *Mortals*] I use it higher up, at fret 10. There the A string is tuned down a tone, the second is tuned down to A, and the first is tuned down to D. And because the capo is so high, the notes are used more as drones and aren't fretted at all."

Sometimes Legg employs two capos at the same time. "'Brooklyn Blossom' [from 1993's *Mrs. Crowe's Blue Waltz*] is done that way," he explains. "Originally it was just going to be one half-capo that would reach over the first string, but I found that to be too low. So I brought it up to C so that there's a whole capo across the third fret; the half-capo is on the second, third, and fourth strings at the fifth fret. It's like an open C chord, basically. The nice thing about it is that you get some of the advantages of an open tuning, so that if anything goes wrong, you just take your hands off and you've got an open chord, and you can pretend like you

WATERS

great moments in CAPO HISTORY

- "OKIE DOKIE STOMP"—Clarence "Gatemouth" Brown
- "HOOCHIE COOCHIE MAN" (*live*)—Muddy Waters
- "HERE COMES THE SUN"—George Harrison
- "MIDNIGHT RAMBLER"—Keith Richards
- "AQUALUNG"—Ian Anderson
- "HOTEL CALIFORNIA"—Don Felder
- "JUNGLE LOVE"—Steve Miller & Greg Douglas
- "BENDING LIKE A WILLOW TREE"—Albert Collins
- "UNDER THE MILKY WAY"—Marty Willson-Piper
- "1952 VINCENT BLACK LIGHTNING"—Richard Thompson
- "CHET BAKER'S UNSUNG SWAN SONG"—David Wilcox
- "WALTZING WITH JESUS"—Adrian Legg
- "DREAM OF NOTHING"—Bob Margolin
- "CEILING"—Daniel Steigerwald & John Douglas Edwards
- "FEEL THE PAIN"—J Mascis

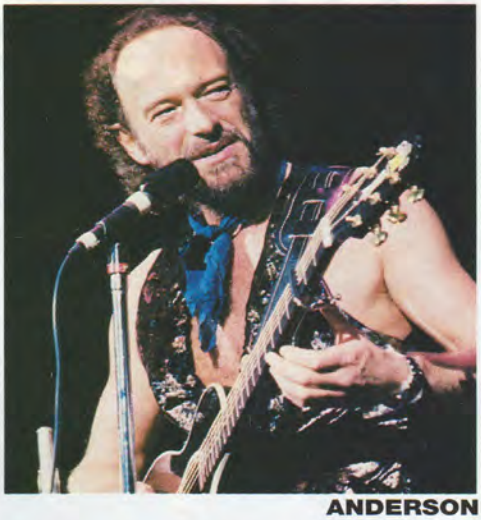
meant to do that."

Legg also follows the "tape it up" credo of Albert Collins—in his own way, of course. "I put some amalgamating rubber tape around the edge where the capo comes up against the fingerboard, and that helps to brace it," he notes. "I can only get this particular kind of tape from an electrical supply house over here [in England]; it's much like rubber tape in that it really, really *stretches*."

AND THE CAPO WILL ROCK

The two biggest bands of the original British Invasion, The Beatles and The Rolling Stones, often experimented with capos and achieved glorious results; you may not know it, but classic cuts like The Beatles' "Here Comes the Sun," "Nowhere Man," "She Said She Said," and "Norwegian Wood" all benefited from the capo, as did the Stones' "Tumbling Dice," "Midnight Rambler," and "Happy." Even today's burgeoning crop of supposedly unschooled alterna-rockers freely use them, including the aforementioned J Mascis of Dinosaur Jr (practically all of *Without a Sound*), The Church's Marty Willson-Piper (*Starfish*'s heady 1988 hit "Under the Milky Way"), and Juliana Hatfield (the perky "Supermodel" and "Sister" from 1993's *Become What You Are*).

For one thing, the capo affords rock guitarists an opportunity to be heard above the din created by their fellow bandmates. Just ask Jethro Tull's frontman of 26 years (and counting), Ian Anderson. "In my case, the use of the capo has to do with my innate preference for general tonality that can be found just a little bit above the normal concert tuning for the acoustic guitar," he reasons. "Being an acoustic guitar player in a rock band, I need to have my instrument audible and speaking clearly. It's sort of like how an alto sax cuts through a band's sound because of its higher tonality. It's the same with what I do in the context of Jethro Tull. I like the idea that you have this alto voice that goes above the normal range; it seems to help the acoustic nature of the instrument work in the context of electric music."



George DeSota/London Features

ANDERSON

Anderson pegs his earliest capo usage around the time of 1971's seminal *Aqualung*. "On that album I was particularly enamored of putting the capo on the third fret of the Yamaha acoustic I had at the time," he notes. "Generally speaking, I tend to use the capo on the second or third fret, and only occasionally on the fifth fret. By and large, that's the most useful range for me: an area where I can change the overall tonality just enough so that the guitar speaks with all that much more authority when other instruments are playing along with it."

Like Legg, Anderson professes an affinity for Shubb. "In the early days, the capos I tended to use were those elasticized affairs where you'd stretch something around the back of your guitar neck and just hope it would do a reasonable job," he chuckles. "So God bless whoever makes those Shubbs; they're worth every damn penny. And they work best not only for guitars but for mandolins and banjos as well because they tend to produce a very even and consistent pressure. I used to take two or three guitars with me on tour to get through a set, but I manage with only one now since I can move the Shubb capo around without altering the overall tuning." After a bout with Guilds and Martins, Anderson now solely plays custom acoustics made by English luthier Andrew Manson. Manson's slim, single-cutaway Anderson model sports a small neck and a graphite truss rod, and is strung with light-to-medium gauge strings which, according to Anderson, "work well with a capo to give me a light but solid sound that doesn't wobble or cause me tuning problems."

It's no surprise then that a wealth of Tull tunes benefit from capos. "Let's see...an old one that we played recently on tour, 'Life Is a Long Song' [*originally from an out-of-print EP but also found on the 1972 compilation* Living in the Past—*ed.*], I had the capo up on the seventh fret, which got a very bright sound," Anderson recalls. "The original version of 'Mother Goose' [*Aqualung*] was done on the fifth fret, and most of [1987's] *Crest of a Knave* was based around D minors, like 'Budapest,' which was on the third fret. 'Dun Ringill' [1979's *Stormwatch*] was also on the third fret, but 'Jack-in-the-Green' [1977's *Songs from the Wood*] was on the second."

Of course, capos can be found on the necks of electric guitars in electrified bands as well, such as those of Daniel Steigerwald and John Douglas Edwards from California's up-and-coming blues-rockin' Royal Jelly. "At first, I didn't like capos all that much since they reminded me of some kind of prosthetic device," observes lead guitarist Steigerwald, who always plays a '62 black Strat with a rosewood neck. "But John convinced me to give 'em a try, and it sure took some getting used to. On 'Ceiling,' for example, I capo at the second fret. But I have to tune to E♭ first, otherwise it won't make any sense."

Being both lead singer as well as an occasional Gibson strummer, Edwards certainly understands how to use capos to his advantage, too. "My brother, who used to do all

Continued on page 136

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CORROSION OF CONFORMITY

Continued from page 28

recalls the hands-on approach of Hendrix.

"I experimented a little more with distortion on this record," says Keenan. "I used mostly just one amp the whole time and cranked it to 10. [The sound is] mostly in the hands."

The song "Seven Days" even features double-tracked guitar harmonies, usually considered a sin in hardcore circles. Despite such diversity, the band has managed to stay true to its original intent, and there's plenty of crunch for the faithful. "I like to write weird things," says Keenan. "You try to remain true but the trueness comes in the aggression and the guitar tone. We know what we are supposed to do. We're not going to play a Japanese guitar through a Japanese amp with some Japanese pedals."

Unlike other hardcore bands, C.O.C. always has embraced its roots. The son of a bluegrass fiddler, Weatherman has been digging even deeper into his roots of late, listening to the early blues pioneers who inspired his inspirations. Some might not see the connection between C.O.C. and Robert Johnson, but for Weatherman it's a logical progression. "There's so much feeling in that music," he says. "It's bare-bones. It's simple. And it makes your skin crawl. I grew up listening to a lot of music that was derivative of the blues but I dove into punk rock because it was what interested me at the time."

C.O.C. has been an indie stalwart for so long that the arrival of its first major-label album might raise a few eyebrows. If any band seemed likely to carry the do-it-yourself ethic to the grave it is C.O.C. But as usual, they've done things their own way, producing a major-label record while keeping the band's integrity intact. Weatherman sees it as a payoff for all of their hard work. "If somebody came up to me and asked why I'm on Columbia, my answer would be, 'Because I deserve to be.'"

So far C.O.C. has maintained control of all aspects of the band. "It depends on where you're at and how forceful you are with what you want to do. Anybody who's worked with us in the past knows we are going to do what we want to do no matter what," says Weatherman.

Few groups have been able to combine hard rock and politics without coming across as self-indulgent and ridiculous, but C.O.C. has managed to maintain an outspoken stance that attempts to expose social injustice while remaining true to their word. The lyrics don't preach but are right on target and difficult to ignore. It helps that the band's music is as forceful as its lyrics, but the most important thing is that the band backs up its beliefs with action, working on political campaigns and appearing at rallies.

By never being afraid to bust out of the confines of its chosen genre, C.O.C. has become a major influence on hard rock, alternative, and hardcore music. "I don't really play guitar to try and influence people," says Weatherman, "but if they get something out of it, then that's great. The most important thing to do is to get your own thing happening. I think if we weren't all into what we're doing we would have given up a long time ago, because it's difficult to have people leaving all the time. We've been together over 12 years now. There's a lot of history there."

Kristin Callahan

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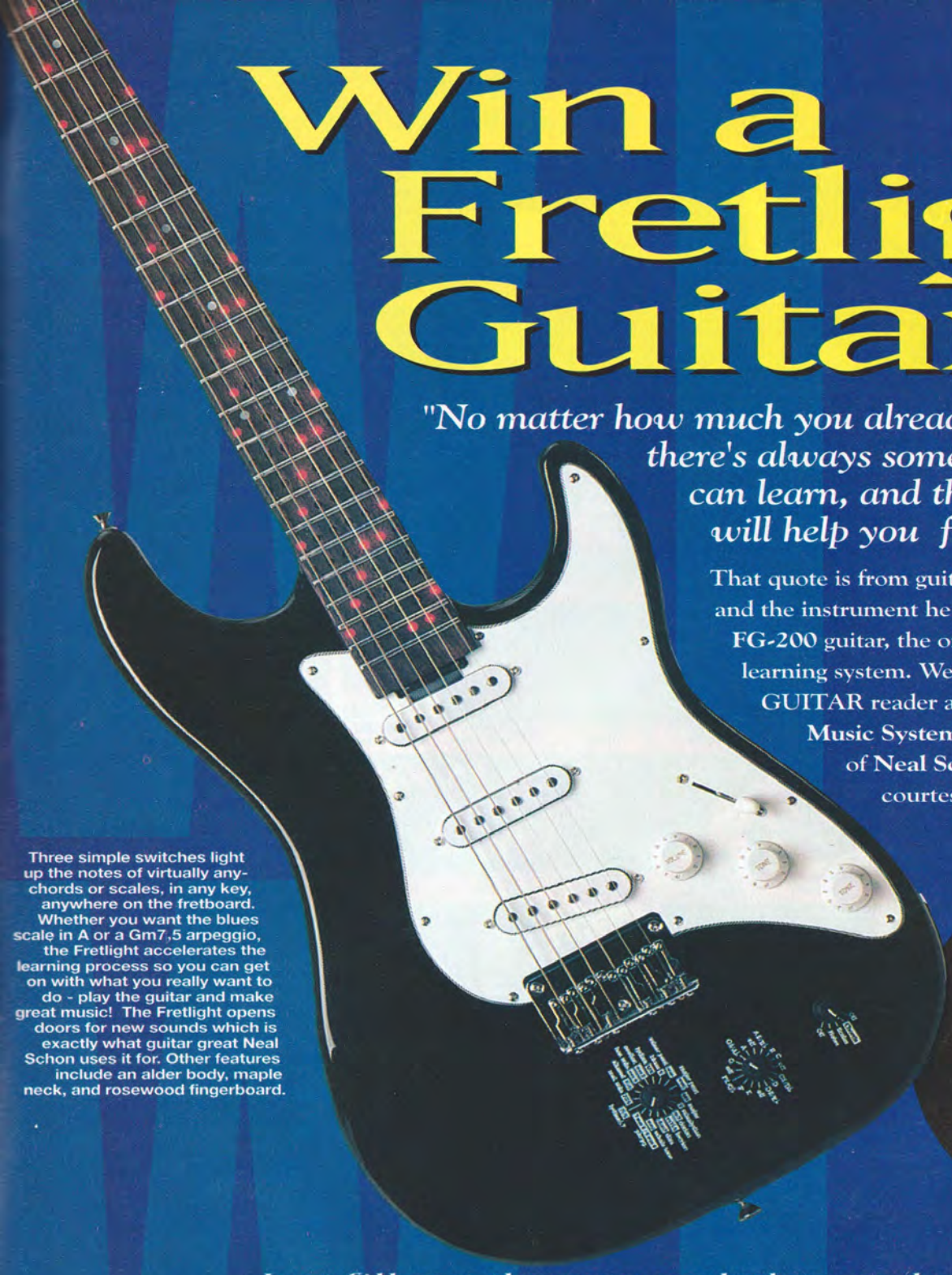

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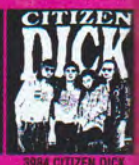

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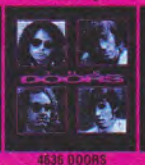
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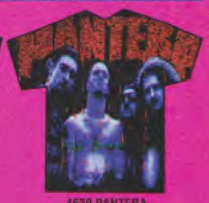

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To School or not to school?

Continued from page 46

If you take some of the theory lessons too literally, you may get steered away from doing things that would work but go against traditional theory. Traditional theory is basically a historical perspective of tonal music; it doesn't mean you always have to do it that way. 99% of the songs you hear or that people play are centered on tonal music. Somebody who knows the modes and knows how to analyze music is at an advantage in any situation that's music-related, regardless of the style. There are going to be exceptions. Say you are doing some Mid-Eastern stuff and it's all odd times and there's quarter tones. You are going to be more at a disadvantage if you never studied any theory at all.

Marty Temme

JOHN CHRIST (Danzig)

What Steve said.

ALEX SKOLNICK (Savatage, Exhibit A, Testament)

I had very limited schooling. I took lessons from a folk teacher for two years, a blues teacher for a year, a hard-rock teacher—who happened to be a student of Joe Satriani's—for another year, and then I went straight to Joe Satriani. He gave me more than I could grasp. I eventually started grasping what he showed me because I got bored playing in E minor all the time.

John Popplewell

My favorite way to practice and draw inspiration was learning my favorite music from cassettes or records. A lot of it I did by ear, not thinking about what I was doing. Some of it was made a lot easier because I recognized the guitarist was doing a pentatonic scale or a certain mode.

I don't understand these people who are flat out against studying and learning to be a musician. A lot of people who are against schooled musicians are not going to have a career down the road, because all they've got is this band. I want to be working years from now. I admire somebody like Joe Pass, may he rest in peace. The guy was in his 60s and still ripping. I like the guys on the talk shows. I was a fan of Kevin Eubanks [now leading the band on Jay Leno's show] before *The Tonight Show*. I admire the guys who can go from playing Soundgarden to playing John Coltrane. I don't want to be stuck doing one thing. I didn't want to forever be "the guy from Testament." It's like these child stars who once had a show; they weren't thinking about their acting careers. Some of them got into acting or directing and they still have careers, but the other ones are like lost children.

There are people who are so schooled and rigorous about being schooled that they miss the other half of it, which is feel and being able to write music. We did have an onslaught of guitar-laden albums during the '80s that just lacked a lot of things. You could tell the guitar player practiced, but that was about it. I definitely see that side of it. But it can't hurt you to learn as much as you can. I want to be able to create music I like, and it's helped to be somewhat schooled.

There are people who can create good music without being schooled. Eddie Van Halen was trained as a classical piano player. His music is not disciplinary; it doesn't get written out in notes. It's not music somebody would learn by having a teacher stand over them with a ruler. But don't think that his training didn't have a lot to do with the great music he created, even though it wasn't rigid.

Ross Halfin

KIM THAYIL (Soundgarden)

I am proud of the fact that I was self-taught. I didn't take any lessons.

Lucky G

ERNIE C (Body Count)

It's good to learn the mechanics of music; all your modes. They are great to have, and come in handy. It all depends on what the individual wants. Most of your blues guitar players aren't schooled players, they just play pentatonic major and minor scales. It takes them a long way. I know my modes but I don't play them a whole lot. Our music is basically pentatonic major or minor. Every once in a while I might throw something in that is kind of way out, like a diminished scale.

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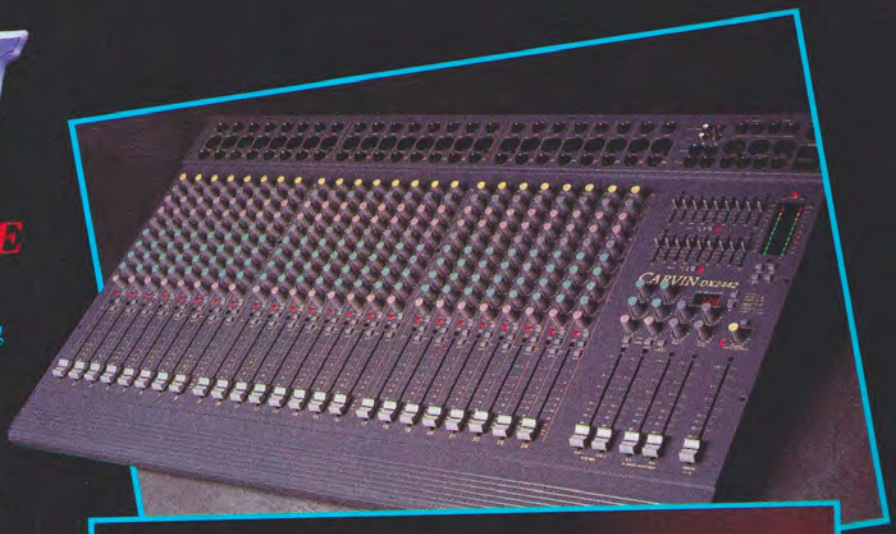

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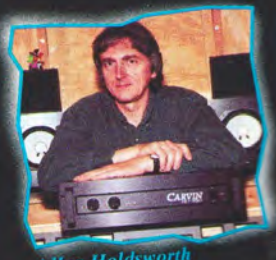

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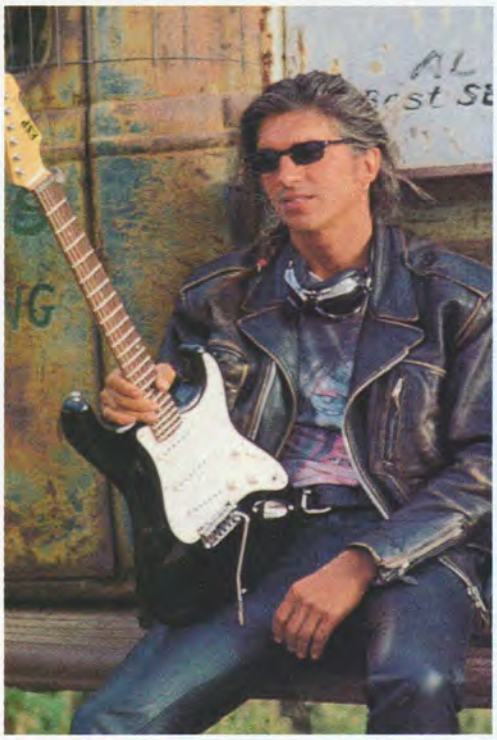
To School or not to school?

I took a few lessons from individuals during the course of my learning but basically I went out and played a lot with friends in clubs, in jams. I learned from guitar magazines and by buying books at music stores. It's an advantage to go to school if you want to teach music, or if you want to know a lot of theory, that is the way to go. For some people it stifles their creativity. If you look back on the history of rock'n'roll, people that were innovative weren't schooled. Look at McCartney and Hendrix and Page—they are not schooled guitar players. That says something right there. It's good to have knowledge, and bad to think that knowledge is the only way to do it. There is more than one way to cross the water. It's individual choices. You can make your own rules; that's what rock'n'roll is all about. I go back to rock'n'roll because that's what I do and what I know. You can break the rules in rock'n'roll. A lot of jazz guys say, "This is the way you have to do it: When he is playing in a minor key, you have to play a minor scale." In rock'n'roll you don't have to do that. You can do something totally against the grain and it can work. Hendrix used to play with the guitar out of key. It sounds great because it was the individual, the feeling that he put into it. That's what it's all about. Schools can't give you the feeling—they can just give you the notes to play.



Ross Pelton

GEORGE LYNCH (Lynch Mob, Dokken)

I first learned guitar by taking one of those Mel Bay [book] courses, where the first page is so simple that it begins by telling you what a plectrum is. But I could never get into the rest of it, so I began learning on my own. Years later, even after I'd done all the Dokken records, I had this guilty feeling that I really didn't know enough about the guitar. I'd hear people say, "You're not a real musician unless you can read music and understand music theory." So I was kind of shamed into trying to learn how to read music. Whenever I was in town, I'd take out the *Yellow Pages*, turn to the musical instruction listings, and just pick someone out at random. Then I'd go to their studio or whatever, and not tell them that I knew how to play, and just say, "Look, treat me as if I were an eight-year-old kid who has never picked up the guitar, and teach me the basics of theory and sight-reading." No one could do it. I just have a mental block about it. I even went to Musicians Institute for a few days, and that didn't help either. After all that, I just gave up, and resigned myself to the fact that I'm never going to sight-read or get a gig as a studio musician reading charts. Today I even pride myself on only getting as far as Mel Bay Course One after almost 30 years of playing!

VERNON REID (Living Colour)

First of all, you have to extend the definition of school. If you're talking about school as an institution that has a curriculum, that has a definite goal in mind of what to provide for its students, then you have to look at what the curriculum is and what the intention is. If the intention is to produce very professional, proficient musicians who will be able to function in a variety of situations, there is no argument against that. Music has building blocks of knowledge like theory and harmony, and in jazz, improvising is involved. But on the other hand, if in fact the idea is to produce artists, that's a very thorny kind of question. That kind of institution would have to be extraordinary, with extraordinary faculty, to actually

Frank Forano

Continued on page 163

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Continued from page 42

and practice your chops. Housing nearby is a little tough to find (which is why the school offers housing as part of tuition), but the city has one of the best mass transit systems in the U.S., so local housing or lack of a car are not major impediments. There are plenty of music stores within walking distance, although they offer pretty standard fare and don't hold a candle to their L.A. and New York counterparts. The local live music scene for rock guitarists and rock bands pushing original material is pretty minimal, even though a third of the school's students are guitarists.

Berklee has what may be the best music technology lab on the planet—complete with the newest computers, software, and synths available—and the school's Performance Center is one of the best small concert halls in the country. Berklee acts more like a regular college than some of its rivals, and its tuition reflects that fact. It does not consider itself a trade school; it considers itself a viable alternative to traditional liberal arts schools. While the school does not require an audition tape, it does require some amount of formal musical study on the guitar as well as knowledge of music theory and a high-school diploma or equivalent.

Berklee also offers a summer program that condenses its first year curriculum down to 12 weeks for $3,000 (housing included). And, it has a one-week Guitar Session (in both Boston and L.A.) featuring classes and clinics for approximately $300.

An interesting offshoot of Berklee is found in the teaching community it has spawned. Many grads and accelerated students teach in the surrounding Boston area, and their students—who aren't Berklee students—tend to think of themselves as being Berklee-trained in some manner, even though they've never attended the school. Gary Hoey is a prime example of this latter class of non-Berklee Berklee students.

Guitar Institute of Technology (Musicians Institute)

Hollywood, CA
(213) 462-1384
Founded: 1976
Tuition: $2,500 per quarter (average)
Housing: not included
Enrollment: 1,000
Curriculum: Bachelor of Music and Associate degrees in commercial music, assorted certificate and non-certificate programs
Length of Study: 3 months to 4 years
Application requires an audition tape.
Distinguished Former Students: Paul Gilbert, Jennifer Batten, Jeff Young, Frank Gambale, Scott Henderson, John Frusciante

GIT is located just a block south of Hollywood Boulevard in a converted warehouse that also serves as the headquarters for Musicians Institute and its various "schools" of bass (BIT), keyboards (KIT), voice (VIT), percussion (PIT) and recording (RIT). It's only several miles as the crow flies to hotspots such as The Whisky, The Roxy, and The Coconut Teaser, and this same strip sports both great music stores and substantial opportunities for live bands (if you consider the egregious "pay-to-play" policy of clubs to be an opportunity).

Being in Hollywood makes it a little expensive housing-wise for the average student, so there are two options: live somewhere else in L.A., or share an apartment with as many human beings as you can stand. This latter tack is extremely popular with SoCal rockers, although the former strategy tends to keep people from feeling all crowded in and turning into serial killers—an inordinate amount of whom seem to live in southern California. This means that a car is necessary, since L.A.'s idea of mass transit is widening the freeways. The cost of living is also a tad outrageous in L.A., but the weather is generally pleasant, so there are trade-offs.

GIT was founded in 1976 by Pat Hicks (with help from legendary session players Tommy Tedesco and Howard Roberts) and in the last decade has come to be known as the West Coast "Guitar Factory." GIT bills itself as a trade school, much like any other vo-tech, but claims that it prepares musicians more realistically for the music business than other schools. While this doesn't necessarily mean that everyone gets a record deal, it does mean that students have the requisite training to handle almost any job that might come along. The school also goes beyond merely developing players' chops to offering instruction in stage presence and band choreography.

Students must pass a tape audition in order to be admitted, and it's not a cakewalk. A little-known trivia fact bears this out: GIT grad Jennifer Batten, who became the school's first female instructor, flunked her first audition.

National Guitar Summer Workshop

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Enrollment: maximum of 225 per week (total of 1,400 during the entire summer)

The National Guitar Summer Workshop offers one-, two-, three-, and five-week long summer courses to guitarists in three North American locations: New Milford, CT, Claremont, CA, and Toronto, Canada (plans are afoot for a Nashville campus in 1995). It is designed for guitarists who want a musical environment in which to learn but don't want or need to spend an entire year doing it. Students choose a basic curriculum in the

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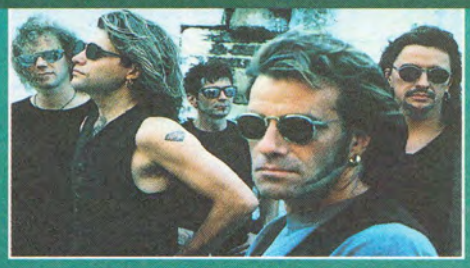

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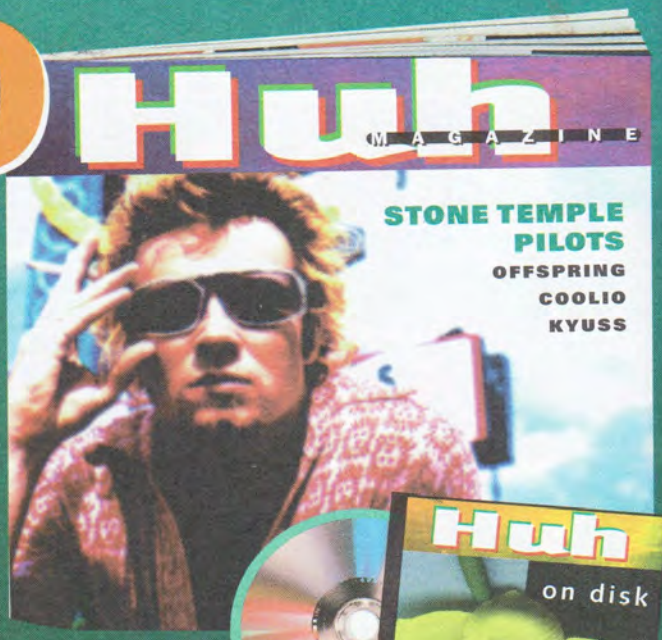

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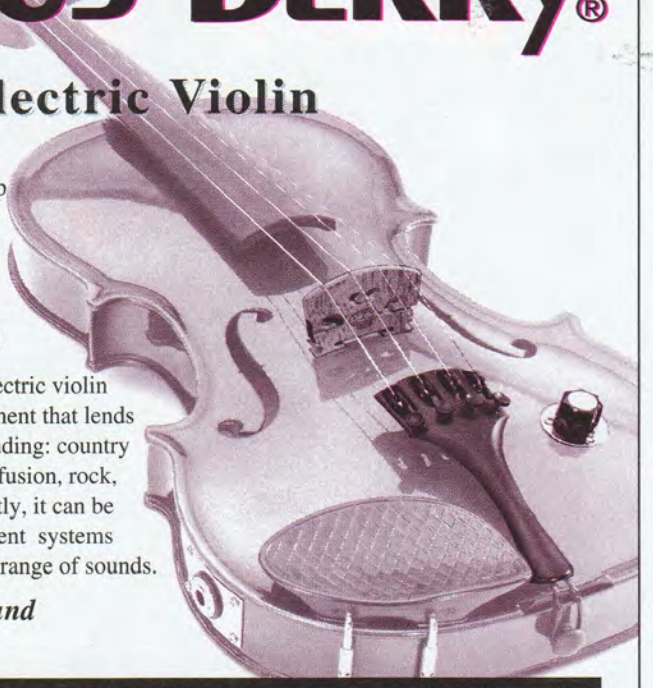

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CAPO CONSCIOUSNESS

Continued from page 124

those protest songs from the late '60s, first turned me on to [capos]," he relates. "And it makes sense since most of what those folk players did revolved around their vocal ranges. I also noticed that Keith Richards used them, too, and one day somebody showed me how to play 'Midnight Rambler.' I'm sure you've listened to it before and gone, 'How the *hell* is he doing that?' But if you try to barre those chords up in the B position, it just doesn't sound the same at all, right? Once I put the capo on there, everything was cool."

Edwards also employs the capo as a songwriting tool. "Sometimes it makes you do things you wouldn't normally do," he notes. "'Ceiling' is like that. After we put on the capo, we finally were able to get the vocal melodies going. A lot of times you can have a vocal melody running in your head that you really like, but then you find out that the chords you want to put with it are in the wrong range. But if you capo up your guitar, you get a whole different set of options. Maybe the chorus now comes into the upper vocal range, or maybe you find that you can sing the verse much lower."

CLAMP BAKE

As long as guitar players are looking for smart shortcuts or creative alternatives, capo usage will continue to sprout on both the electric and acoustic guitar fronts. By clamping behind the third fret, Steve Miller and songwriting partner/guitarist Greg Douglas found that strumming the catchy "Jungle Love" [*Book of Dreams*, 1977] in open-G actually resembled a sweet B♭ chord. And the ever-crafty Richard Thompson produces a delectably raunchy tone on both "Brando Mumble, Mingus Eyes" [*Mirror Blue*, 1994] and "1952 Vincent Black Lightning" [*Rumor and Sigh*, 1991] by keeping his first four strings in standard tuning, putting the fifth down to G, the lowest down to C, and then capoing up fret four.

The most recent nod to the capo was Jimmy Page's performance on the MTV "Unledded" show. Debuting a new Page/Plant collaboration, "Wonderful One," Page clamped a capo on the first fret of the 12-string neck of his acoustic doubleneck. In his quest for new and innovative guitar tunings and sounds, apparently Page finds the capo just as important as violin bows and Echoplexes.

The possibilities are practically endless. To get started, consider the following piece of advice from Adrian Legg and see if capos don't in fact change the way you strum: "Stick them somewhere stupid and see what happens. Really. A capo can be quite an inspirational compositional tool, because it can give you ideas you might not have had otherwise. So experiment like hell—and saw them up if you have to." Clamp to it.

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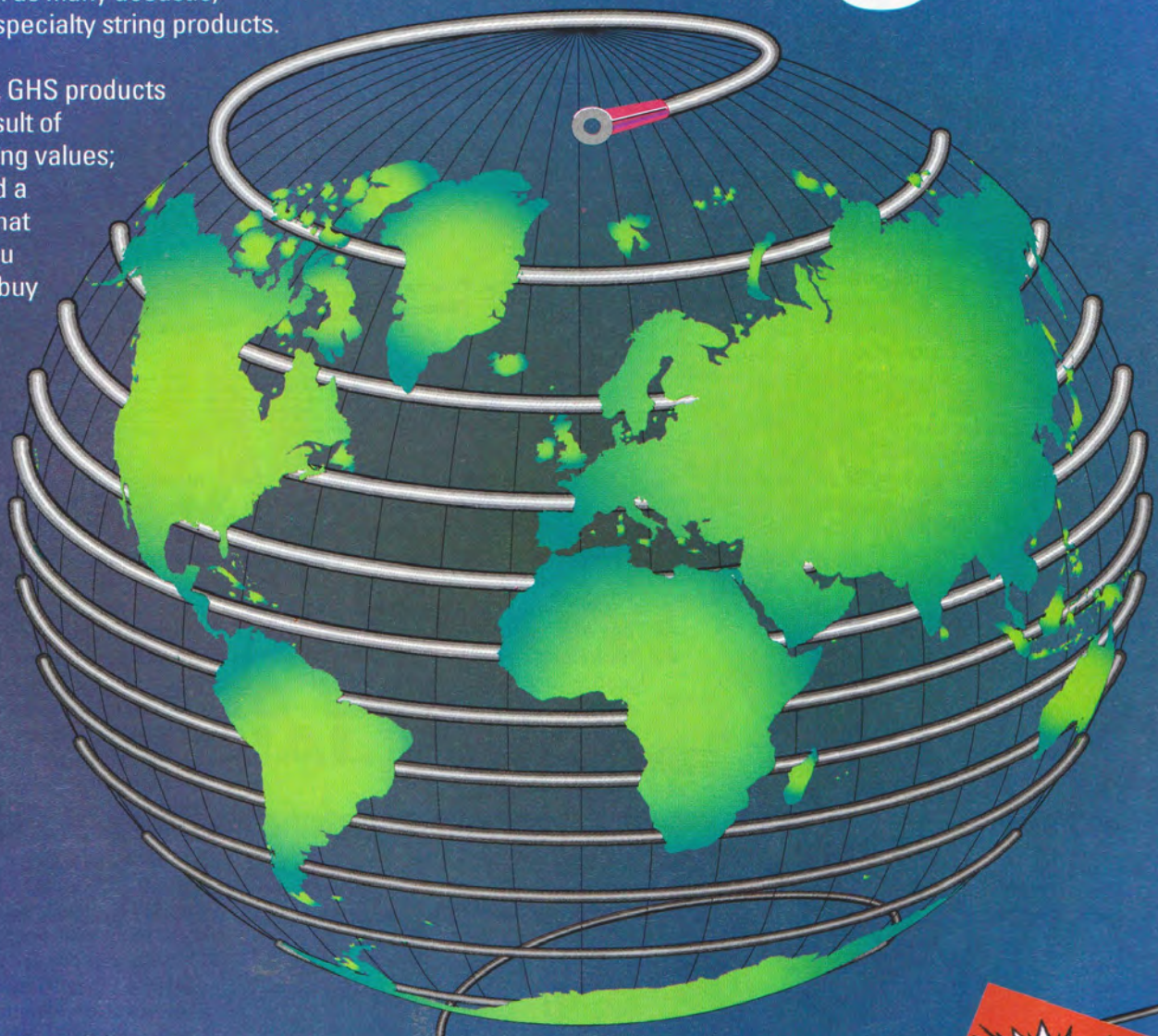

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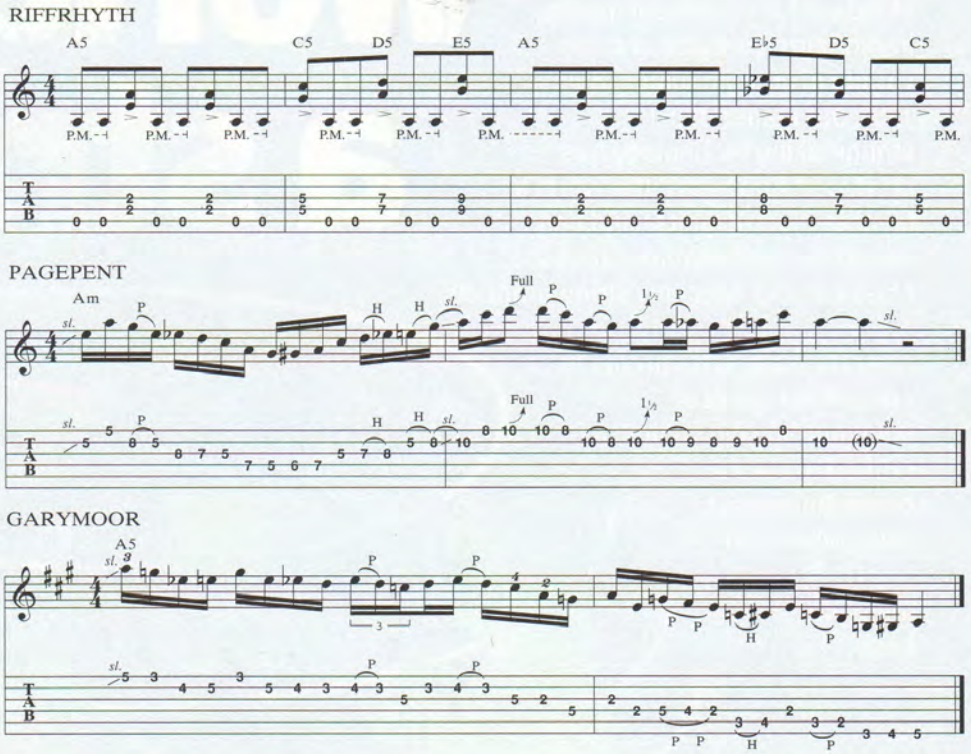
My favorite story from the "better living through the Internet" annals is the obscure drummer in a small town who uploaded a sound file of his playing to the band Cinderella, because he heard they were looking for a drummer. To his considerable surprise, the effort landed him a live audition. What struck me was not that a musician was industrious enough to use some highly original means to gain access to a busy and hard-to-reach band, but that the sound quality of his WAV file (pronounced "wave file"—the standard file format for reading and writing audio to computers) was such that Cinderella took him seriously and arranged a meeting. If you're as yet unfamiliar with digital recording produced on a computer's sound card, the Cinderella scenario (hey, is that irony or *what*?) should be testimony enough to show that serious work—and serious networking—can be accomplished through computer communications. You may already be aware that record companies routinely upload WAV files to services like CompuServe and America Online. These are advance releases of recordings not available in any other form. Well, now you can "talk back" and contribute your *own* music to the throngs and hordes that comb and survey the Internet every day.

In an effort to be ever on technology's bleeding edge, we at *Guitar* have decided to release our own sound files on the Internet via our online forum on CompuServe (see our number back on p. 6; for you Internet jockeys, dial up GO GUITARISTS). You can join for as little as $9 a month, and that will more than pay for itself the first time you download a lesson file—something we at *Guitar* plan to make big use of. You'll have access to licks and lessons from our guest stars, as well as the regular columns and clinics that feature written music. Many of you have already asked if we can put our transcriptions in as well, but sadly, the copyright laws make it impossible for that to happen. Nevertheless, there's tons o' stuff we can cram into a sound file, and we plan to do a lot of it. Let us know what you like, and we'll try to include all we can.

To access the above files you need to have either a PC with a sound card or a multimedia-ready Macintosh. If you're a Mac owner with a II series, Classic, Performa, Centris, or Quadra Mac, you're all set; these newer models come with sound-playback capabilities already built in. If you have an older model, download Now Hear This! or SoundApp or SoundBuilder from CompuServe. They're freeware wave players and you can find on our forum and elsewhere. On the PC side, any unit with a sound

Brian Austin

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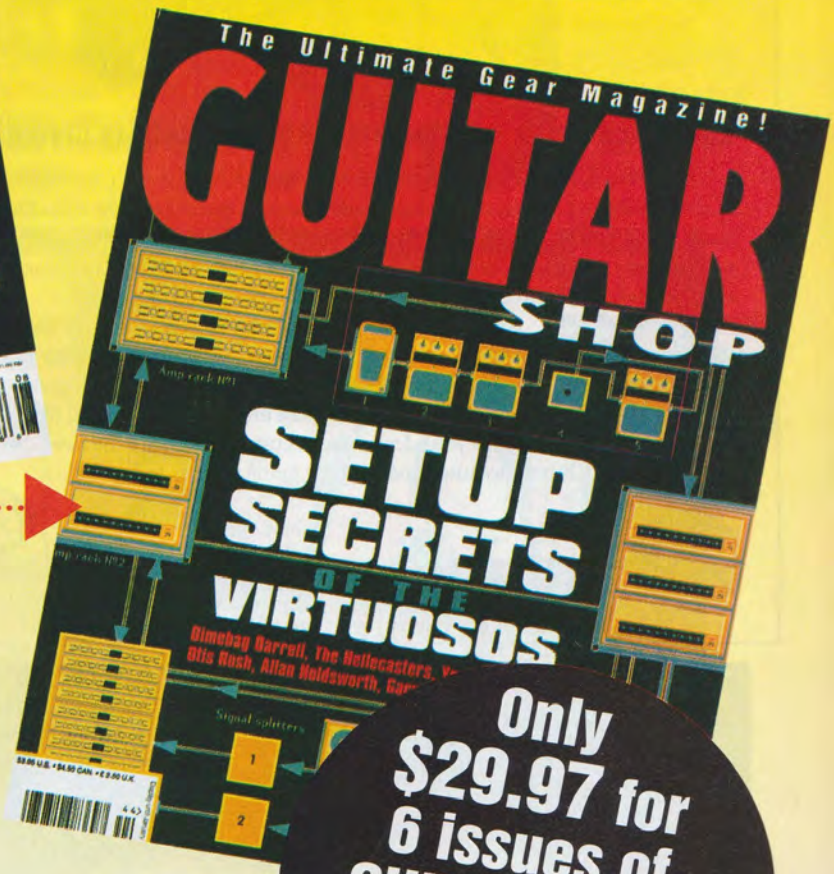

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card (Sound Blaster, etc.) can write and play WAV files (you can use the "Windows Media Player" that comes bundled with Windows).

The only other routine you need to be familiar with is *data compression.* Most files that are posted on online services are compressed because they can be made much smaller and therefore take less time to download. (You're paying for the time it takes to download.) After you do all your downloading and sign off, you can then decompress your files without paying for the online time. Both Mac and PC users can use PKUNZIP, the industry standard for compression, which is available on CompuServe and elsewhere for free (Mac owners, use ZipIt, available from Library #1 in the Music Industry Forum).

To review, you need the following to download sound files: A personal computer with a modem; an account with CompuServe or other commercial online service that gives you Internet access (remember, *Guitar* mag's forum is on CompuServe); a sound card or internal playback capabilities to play the sound files; and the utility program PKUNZIP (or ZipIt) to decompress the files that come with a .ZIP extension. When you go to download, the intended file will read something like this: [COOLRIFF.ZIP]. That means it's zipped. You download the file and then offline decompress it with PKUNZIP or ZipIt. A new, additional file appears as [COOLRIFF.WAV]. That means it's ready to be played by your wave player. It's not that complicated, really. These programs are idiot-proof, and once you're used to navigating the forums and libraries on the various services, you can zip around at will, downloading all sorts of interesting files (not just sound files), including games, utilities, articles, reviews, photos of your favorite *Melrose Place* babe/stud muffin, etc.

On the previous page are three licks that appear as "RIFFRHYTH," "PAGEPENT" and "GARYMOOR" to illustrate three essential licks every guitarist should know:

Example 1 is a great pedal-tone lick. Beat the open A string aggressively as you move the three-note chord forms up and down the neck. A total Megadeth riff fest.

Example 2 is a classic pentatonic minor lick (in 5th position) in the style of the genre's master, Jimmy Page. You may have your own version, but I bet it doesn't beat this one.

Soulful blues phrasing combined with searing metal technique characterizes Gary Moore's lead lines, and Example 3 captures both those elements in one byte. Chew on this for a while.

If you enjoyed these, you can drop us a line via e-mail on the 'Net or through a conventional letter ("snail-mail"). Just remember, though, that guitar online is like any other technology: It's a tool that provides you with more efficient ways of getting the goods. Don't get seduced by the toys so much that you forget what it's ultimately all about: *playing the guitar.* At the same time, cruisin' the 'Net is definitely cool. Catch you in cyberspace, cadets!

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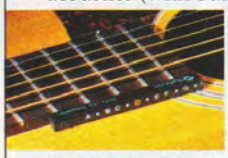
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THE BEATLES REVOLVER

Continued from page 122

Beatles came up with some of the greatest in the rock genre. "Day Tripper," "Birthday," "And I Love Her," "Ticket To Ride" and "You Can't Do That" are just a handful that come to mind. On *Revolver*, two of their best can be found on "Doctor Robert" and "I Want To Tell You."

"Doctor Robert" is one of the most straightforward tracks on the album. It looks back in spirit and tone to the guitar-driven rock'n'roll of their early years and flaunts a suitably tough, country-rock riff from George. This riff (Ex. 5), which dominates the tune, is a refinement of his signature rockabilly-inflected guitar work circa 1963-1964 with its familiar twang, pick & fingers articulation style *à la* Carl Perkins, and bluesy dominant-7th tonality.

The riff in "I Want To Tell You" is catchy and melodic (Ex. 6). Here George crafts a tasteful statement which appears in the intro, verses, and ending as a recurring theme. Note its tight, nuclear structure. The riff is based on pull-off motifs that imply chord sounds over an A pedal: A7 in the first bar, and G/A and D/A in the second. The overlapping, wide triplet rhythms add another memorable aspect to the figure.

On Paul McCartney's brass-laden, pop/rock/soul amalgam "Got To Get You Into My Life," George contributes yet another tasty tidbit of guitar orchestration. In the short break at 1:53 (Ex. 7), he joins two sparse, interlocking parts to produce a strong, climactic highlight in the piece. Guitar I is a twangy, largely dyadic passage processed with a quirky touch of amp tremolo under which Gtr. II, a single-note line, adds subtle harmony in the form of a supporting counterline. The blend of the two minimal parts creates an attractive, jangling guitar hook that is deceptively simple yet powerfully effective.

Revolver was a highly influential and revered album praised by luminaries as disparate as Steve Cropper and Leonard Bernstein. In The Beatles' catalog, it is a most important work, charting their evolution from The Beatles of Mersey Beat and Beatlemania to The Beatles as architects of the next phase in contemporary music. From here, they made further strides with the landmark single "Strawberry Fields Forever"/"Penny Lane" and segued naturally into the concept masterpiece *Sgt. Pepper*, employing many of the precepts first pioneered on *Revolver*.

In retrospect, *Revolver* is beyond important. It is the work that epitomizes The Beatles at the apex of their musical and lyrical creativity, melding powerful and evolving material with daring studio experimentation. Today, in 1995, practically 30 years later, it stands as one of those extraordinary artistic offerings that seems to have a life of its own—maintaining its original freshness and vitality while continuing to inspire subsequent generations of musicians worldwide. *Revolver* is a bona fide masterpiece, a milestone in the career of rock's most influential and significant group, and a recording for the ages.

Beatles music is available in the Recorded Version Revolver, Rubber Soul, Sgt. Pepper *and* Abbey Road *folios as well as in transcribed scores and various collections through Hal Leonard Publishing. "Day Tripper," "Get Back," "Blackbird" and "Birthday" can be studied in their entirety in the Wolf Marshall* Power Studies *book/CD series, also from Hal Leonard.*

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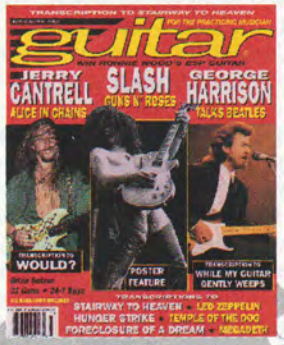

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*Summer Song • *Where Were You • *Machine Gun • 316 • *Back Door Romeo • Guitar Heroes poster

9210 October 92
Pearl Jam cover-
*State of Love and Trust • *November Rain • *Funk #49 • *Point Counterpoint • *Institutionalized • Pearl Jam poster

9211 November 92
JerryCantrel/Slash/George Harrison cover-
*Would? • *Stairway to Heaven • *While My Giutar Gentley Weeps • *Hunger Strike • *Foreclosure of a Dream • Slash poster

9212 December 92
Lollapalooza '92 cover-
*Jeremy • *Rest In Peace • *Dirty Black Summer • *Spanish Castle Magic • *Jesus Christ Pose • Lollapalooza poster

9301 January 93
Kirk, R.E.M., AC/DC cover-
*Sad But True • *Unsung • *The One I Love • *Maggie May • *Stardog Champion • Angus Young poster

9303 March 93
Stevie Ray Vaughan cover-
*Sweating Bullets • *Love Struck Baby • *Once • *Rockin' In The Free World • *Somebody To Shove Stevie Ray Vaughan poster

9305 May 93
Aerosmith cover-
*Mama Kin • *Son of a Gun • *Them Bones • *Dead Skin Mask • *Strawberry Fields Forever • Aerosmith poster

9306 June 93
Eddie Van Halen cover
*Man On The Moon • *Cat's In The Cradle • *Tumbling Dice • *Best Of Both Worlds (live) • *Until You Suffer Some (Fire & Ice) • Bass Heroes poster

9308 AUG. 93
Kiss/Anthrax cover
*Eat the Rich • *Runaway Train • *I Don't Believe in Love • *Plush • *Cold Gin • Kiss/Anthrax poster

9311 Nov. 93
10th Anniversary Issue
Since I've Been Loving You * Surfing with the Alien • * Alex Chilton • * Colorado Bulldog * Her Black Wings 10th Anniversary poster

9312 Dec. 93
Randy Rhoads cover
* Cryin'• Laughing Gas * Thunderkiss '65• *I Saw the Light• Ode to Joy Randy Rhoads poster

9401 Jan. 94
Vai/Jourgensen cover
* Sister Havana• *Jingo • * Under the Same Sun• * Blue Powder * Amazing Grace * Today Ministry poster

9402 Feb. 94
Alex Lifeson/Jason Becker/White Zombie cover
* Sober • *Cold Fire• *Dixie Chicken *Dirty Love• *Refuse/Resist Jason Becker poster

9403 Mar. 94
Page/Van Halen cover
* Take the Time• * Welcome Home Sanitarium (live)• The Thrill Is Gone Baroque• Rape Me *(note: that Thrill Is Gone and Baroque do NOT have bass lines)* John Petrucci poster

9404 Apr. 94
James Hetfield cover
* Creep • *Livin' on the Edge *Spoonman • *I Love Rock & Roll *I'm Eighteen • James Hetfield poster

9405 May 94
Dimebag Darrell cover
* Mr. Jones• * No Excuses * Believe * Jeepster• * I'm Broken Pantera poster

9406 June 94
Kiss/Pink Floyd cover
* You • * Snap Your Fingers, Snap Your Neck • * Black Sunshine * Love Gun • * Learning To Fly 40th Anniversary Strat poster

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* Black Hole Sun • * Vasoline * Look at Little Sister • * I Want You To Want Me (Live) * Civilized Seattle Riffs poster

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Corrosion Of Conformity "Albatross"

Guitarists Pepper Keenan and Woody Weatherman use their Gibsons to translate detuned tones into what I'll call a new "sludge" sound. The guitar sounds drip with low-end goo that is somehow shaped into intelligible form.

I spoke with C.O.C. technician Paul Farias to get a line on what the two guitarists use.

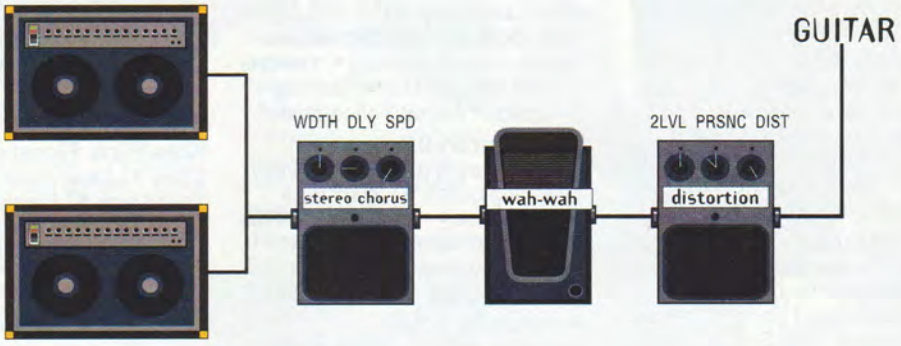
Pepper, the forefront guitarist, uses a black Gibson SG with Tom Anderson H3 pickups through a Boogie Dual Rectifier head. He uses two 4x12" cabinets, one loaded with EV speakers, the other with Celestion Vintage 30s. In the Boogie's effects loop, Pepper runs an old AMF Effectron for doubling, and on his pedalboard is a Vox wah, an Ibanez Tube Screamer pedal, and an Electro Harmonix Small-Stone phase shifter. He uses Gibson Nickel Plus strings, .011–.052, with a wound .019 for a G string.

The tech told me that Woody Weatherman uses much the same equipment as Pepper. He plays a Gibson SG through a Boogie Dual Rectifier amp and the same cabinet configuration. However, Woody uses Seymour Duncan pickups and a Crybaby wah, and he uses the Gibson Nickel Plus strings, .011–.052, except the G string is a custom .020 gauge.

Both men use an A/B switch to go from dirty to dirtier, and during live performances they both use 2x12" satellite cabinets for stage monitoring. Both also use Dunlop .88mm picks.

The setup shown here will get you close to the C.O.C. sound. Start with a metal-type distortion set as shown. (The wah, although not used on the tune "Albatross," is used elsewhere on the new *Deliverance* album.) The chorus pedal simply thickens your sound.

Last, and probably most important: Be sure to detune for that fat, *shloppy* sound.



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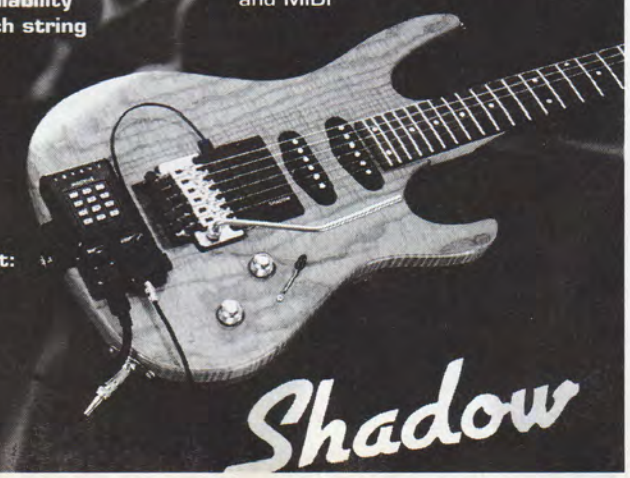

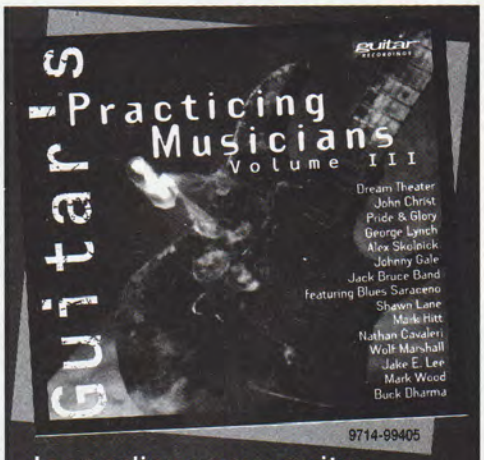

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(Kawai Ad)

My name is Joe and I am a guitar practice addict. It all started when I bought a **GB2 Session Trainer** for my home studio. All those great songs with all those backing tracks that I could change into any key or tempo — well, I just wanted to play more than ever before. And I got so good that I got hired on my first audition. That's why I bought a **Pocketband** so I could practice wherever; on the tour bus, in the restaurants, name it.

And with all the gigs we were getting, it only seemed obvious to get a **Band Amp** for backstage — it's basically a Pocketband built into a cool little practice amp. And I own all the **Song Cards**, but then why not when they have such great arrangements of top tunes? So you can probably guess that when Kawai came out with their new **GB-4 Session Trainer** with 96 songs, even better sounds and pro programming that, well, I just had to have it for on-stage.

That's why I really didn't mind when the drummer left town with my girlfriend and the bass player took a straight gig at the Holiday Inn. Who cares? With the GB-4, I'm making more money without 'em. OK, I admit that I'm probably Kawai's best customer, but why shouldn't I be? Have you ever seen anybody else's fingers move this fast?

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MEANWHILE, PART II

BY REEVES GABRELS

All great storytellers put themselves into the tales they tell; not as actual characters, but in the way they make the story connect with the listener. The person who has lived life fully, who has experienced many things of great variety, stands the best chance of finding a meeting place or common ground with the largest number of people. And hopefully, somewhere along the road of experience we gain what is generally thought of as wisdom.

Anyway, last month we left off at the "dawn" of the dark ages. At this point in time, news and history once again fell to the domain of the storyteller. The various monasteries of the Catholic church documented many of the more important historical matters, and throughout these times kept the few written histories of the events of their world. The day-to-day, however, was the domain of the spoken word.

With the arrival of the plague in 542, the Dark Ages became even darker and the church became even more important as an intellectual and historical stronghold. Given the resources of the church, this is not surprising, and due to the relative isolation of the clergy, its members were able to stand against the plague where towns and villages were wiped out. This also means that much of what was written/documented by the church in those times may or may not reflect the feelings or lives of the people.

In 600, the barbarian invasions stopped, and in 609 the *crwth* (a Celtic string instrument) was developed. In China, the formation of orchestras for hundreds of players took place, and in 650, neumes (notation for groups of notes) came into use in music, followed much later by the origin of church modes in 850. Meanwhile, while Europe sat in the Dark Ages, the court orchestra of Emperor Ming-Huang of China evolved a music that contained no harmony or polyphony using a five-note scale without semitones and played on flutes, guitars, bells, gongs, and drums. The Chinese encyclopedia of one thousand volumes was begun in 978 and completed in 984.

Throughout Europe the heart and soul of the people were kept alive through the stories and songs of the storyteller/minstrel. While Pope John XXII was making the use of counterpoint forbidden in church (1322), the common folk were communicating with each other through allegorical tales and tunes. The appearance of Robin Hood (in 1375) in English folklore is a prime example of this—a means for the people (whether non-royalty or privileged class) to express their frustrations with an unjust system.

The 1400s brought the Renaissance, a time of increased activity in literature, art and the sciences. Gutenberg and his invention of the printing press made written information more available, though didn't exactly put it in everyone's hands. In 1480, Leonardo Da Vinci invented the parachute and in 1492 drew plans for the first flying machine while Columbus was discovering the "New World," all the while thinking he had found a new route to India.

Meanwhile, by 1500, book printing had grown dramatically, with more than a thousand printers producing 35 thousand books with approximately 10 million copies. The proliferation of printing presses also had another effect: It allowed the spread of printed information to come out from under the rule of church-dictated doctrine. I guess then it's little wonder that in 1501 the pope ordered the burning of books that spoke against the authority of the church. Enter again (if he ever left) the storyteller. You cannot burn his book because his medium is the spoken word.

Into the 1600s, where Shakespeare brought more folkloric voices to "literature." Somewhere around 1609 regular newspapers began to make their appearance in Germany, while later in the century modern harmony began to appear in the form of modulation.

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- ☐ It's hard for me to transpose songs to new keys.
- ☐ I improvise poorly because I can't envision the tones I want to play.
- ☐ I try to steal "licks" from records, but the tones flash by too quickly.
- ☐ I can't figure out chord progressions without my instrument.
- ☐ I have all these incredible musical ideas "in my head," but I can't seem to play them without a lot of bad notes.
- ☐ It's embarrassing when I get "lost" and can't find my place.
- ☐ It takes me longer than I like to learn and memorize a new tune.
- ☐ I have difficulty singing harmony.
- ☐ My friends seem to enjoy music more than me because they have a better ear.
- ☐ My playing is caught in a rut that I can't seem to climb out of.

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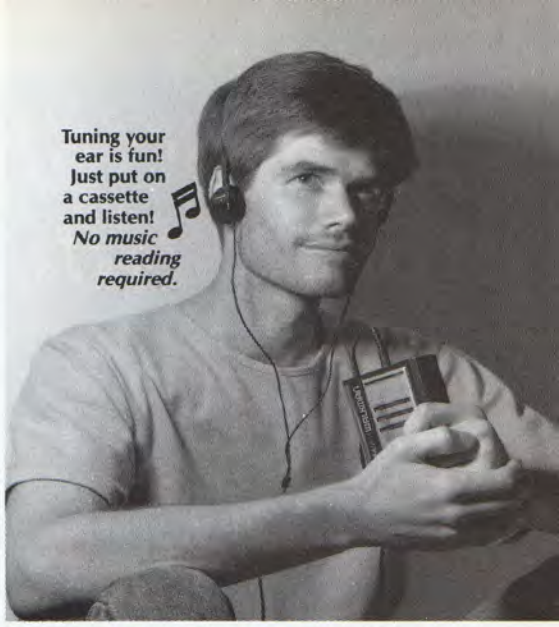

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guitar beyond the '90s

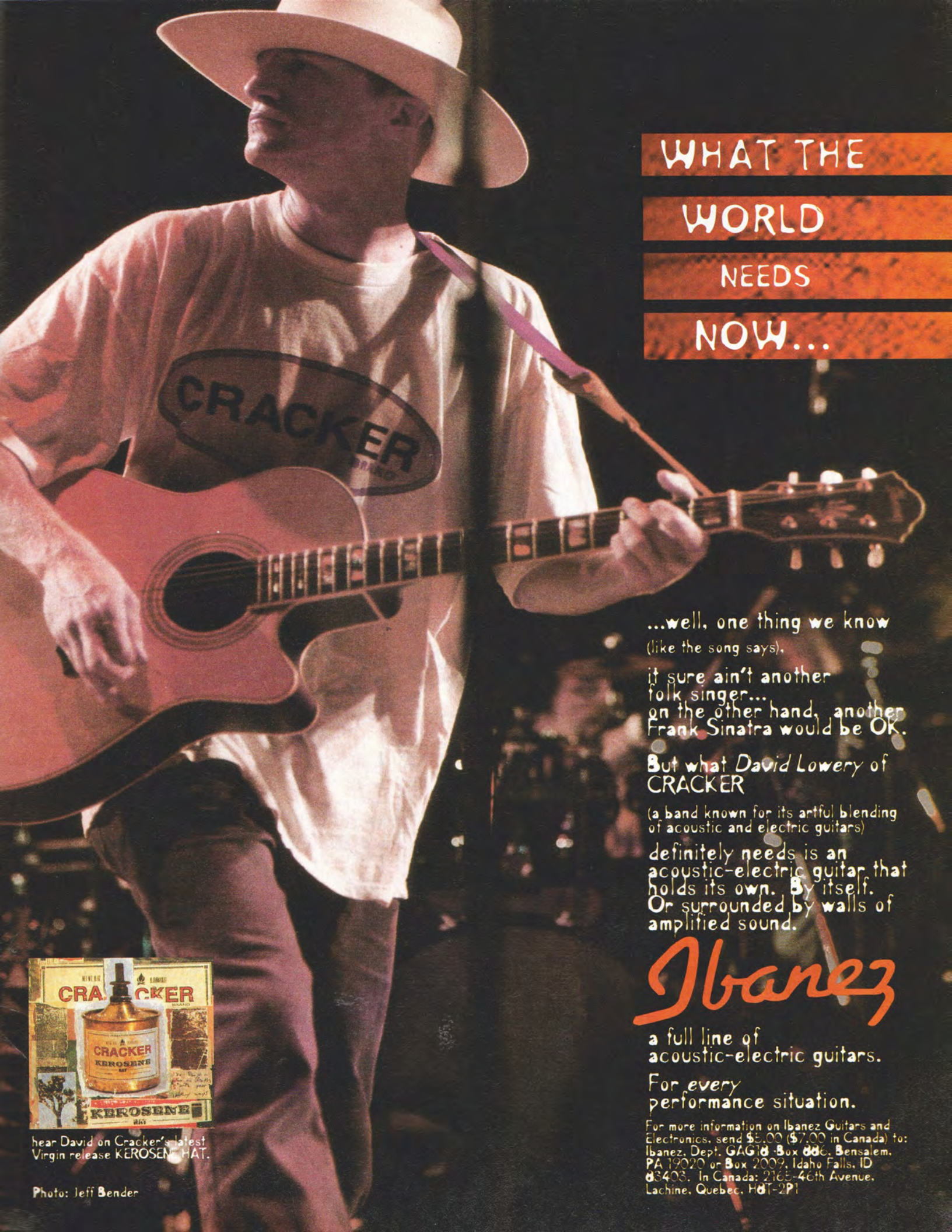
In the early 1700s, the first serialization of novels began to appear in newspapers, a fact of life throughout the western world by 1720.

It was at this point that the storytellers' role in society began to change. Some became part of the printed world and took their places doing the same thing they always did, while others continued in the oral tradition, bringing information to those who could not read (and in a time predating child labor/truancy laws by about 200 years, there was no shortage of listeners). Meanwhile, in pre-Revolutionary War America, word of mouth once again ruled the day with the voice of the underground, not committing to print unless it was sending an ultimatum to the British or making an actual declaration of independence. In America, too, the oral tradition could be found among the African slaves, who, like slaves throughout history before them, handed down their stories and their traditions from generation to generation and passed news from person to person through word and song and field hollers.

Now, I'm sure by this point some of you have been wondering to yourselves, "What is he talking about?" Well, that's good. The point of this is a simple one, though perhaps presented in a somewhat obtuse manner. Much of the music we play is part of an oral/aural tradition, in that it has been "handed down" from one musical generation to the next through live performance and recordings (the first magnetic recording of sound, by the way, was made in 1899). This nonvisual form of transferring information leaves plenty of room for embellishment and interpretation, which is what makes this information vital and keeps it a living form.

If you look at last issue's installment, you'll find a piece of music called "Half the Story." Compare that to this issue's cleverly titled musical example, "The Whole Story." If you think of last month's piece as the basic information—the unembellished melody—you will see what I'm driving at. This month's piece contains that melody plus extra melodic information that I feel gives the melody a more personal character while still trying to maintain the integrity of the original piece. I might suggest going back to last month's "Half the Story" and trying your own interpretation. Learn the lesson of history and then apply it to your world.

Aside from being a longtime co-conspirator of David Bowie, our resident guitar iconoclast/columnist Reeves Gabrels is also a member of the band Modern Farmer.



WHAT THE WORLD NEEDS NOW...

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hear David on Cracker's latest Virgin release KEROSENE HAT.

Photo: Jeff Bender

The Vintage Secret... Pot Luck

Some gurus claim that they make so-called vintage pickups. Hundreds of models are available that look vintage but sure don't sound like it. (I know, 'cause I was there – playing professionally since 1947.) They also claim to "age" coils and magnets. These are nothing but fairy tales and advertising slogans. The scientific fact is: magnets and coils don't age.

With regard to guitar amps, the basic design of input sensitivity and impedance has changed over the last 45 years. Conventional pickup designs have only compensated for this with stronger magnets and more turns of wire. The result is super high impedance, over-wound pickups with less tone, poor dynamics, and a reduced frequency response. There are some good, highly specialized pickups available, but for each sound you need a different pickup. Your guitar may sound great through a vintage amp, but performs poorly through a high-powered amp ... or the other way around. My approach was clear: a pickup system that does it all.

Bill Lawrence

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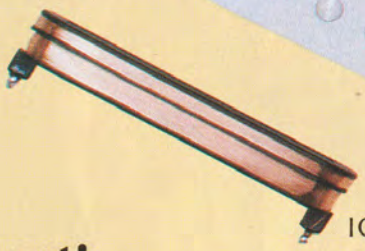
K-200



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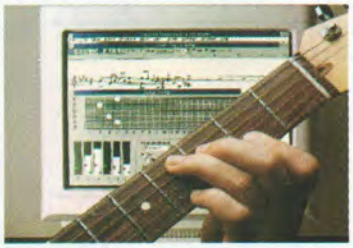
Guitar Picks

BY PETE PROWN

MIDI FOR THE MASSES

Lyrrus G-Vox

Want to become a hi-tech, '90s kinda guitarist without frying your cerebral cortex? Try the clever Lyrrus G-Vox, a device that allows any player to easily plug his or her axe right into their home computer and actually take lessons, write tunes, or just jam all night long with ye olde PC (it's both Mac and IBM compatible). The essential hardware to the G-Vox system is GVX7000 ($399 list), which includes a handy pickup that slides right under the strings of your favorite electric or acoustic guitar. Just plug this into the accompanying belt pack, which in turn sends a cable to the back of your computer. *Voila!* From there, you can take personalized software lessons ($24.95 each) from monster players like **Steve Morse,** acoustic wizard **Adrian Legg,** and studio man **Carl Verheyen,** as well as practice your own chops (it tracks great), compose and arrange songs, or work on demos. Above all, the G-Vox is incredibly easy to use, especially for us MIDI-phobes who faint at the sight of parameter input keys and inch-thick operating manuals.

POSH PLANKS

Brian Moore Custom Guitars

If you want a premium axe and your budget is boundless, check out the gorgeous guitars from Brian Moore, a company that has jumped to the top end of the guitar market with a vengeance. Right off, players have been dazzled by Moore's use of highly figured exotic woods, including several quilted- and flame-maple tops that will knock your socks off (the quilted Custom Green finish is particularly retina-blowing). But looks aren't everything (or, at least that's what my Mom always told me). Brian Moore guitars also feature unique composite materials, a "Comfort Contoured Body," ebony or maple fingerboards, 24 frets, Sperzel tuners, a choice between stop and tremolo Wilkinson bridges, and a variety of humbucker and/or single-coil pickup configurations, often using a five-way selector. Also dig the innovative output jack location; it's recessed like a Strat's but it's in the *back* of the guitar. So if you've been looking for the Mercedes-Benz or BMW of the guitar world, instead of the usual Hyundai or Yugo, this may be it.

RETRO ROCKETS

Carvin Vintage Tube Series

Everybody's doing it! Amp makers around the globe are trashing that sleek, all-black look of the '80s in favor of good ol' basic tweed when decorating their latest boxes. **Fender, Crate,** and **Peavey** are but a few to jump on this bandwagon, and now **Carvin** is aboard with its own Vintage Series. They've got the 33-watt "Vintage 33" (clever name, guys), the meaty 50-watt "VT50 head" (Hmmm...I'm detecting a pattern here) which can be perched on top of a similarly tweedy 4x10" cab, and finally the cool "212 Bel Air" 50-watt combo (wait, let me guess—this one has two 12" speakers, right?). Power is provided courtesy of four Russian Sovtek EL34 power tubes, while your favorite crunch tone can be dialed up via a handful of 12AX7 preamp tubes. Best of all, these Carvins range in price from a mere $429 for the Vintage 33 to $749 for the head and cab. And unlike some vintage-amp makers, the Carvin cats were smart enough to include a convenient, built-in effects loop on the VT50 and 212 Bel Air, instead of the clunky external-cord variety. Can't be *retro* all the time!

CONE HEADS

Community Loudspeakers

Standing apart from companies who make a little of *this* gear and a little of *that* gear, Community just makes one essential piece of stage and studio equipment—*speakers, dude!* Whether you're playing a club, coliseum, or small acoustic gig, Community probably makes a cabinet, monitor, or horn setup that's specifically engineered for that particular task. For example, take a look at the CSX-S2 Series, a range of speaker cabinets that has all the bases covered, from the blasting bottom-end of the 4x15" CSX60 to the portable and affordable CSX35, to small, integrated-speaker packages like the CSX40/CSX25, which can fill a good-sized room with all the bass, mids, and high-end you'll ever need. And next time you're sitting in the Houston Astrodome, Walt Disney World, or Trop World Casino listening to some organ tunes or the latest ball scores, just remember that the sound is coming from a Community speaker system. *Loud 'n' clear.*

VIDEO MEMORIES

Danny Gatton

I had been looking at Danny Gatton's recent instructional Hot Licks video, *Strictly Rhythm Guitar*, for several weeks when word arrived of his tragic suicide. It was a great shock to the guitar community, not only because we had just lost a great player and human being, but because Gatton was also a fine instructor, as this excellent video proves. Laid-back and personable, Gatton runs through a series of ultra-hip blues, country, and jazz rhythm variations that *every* guitar player could learn from, all in an easy-to-understand manner. Fellow Tele ace and Hot Licks president Arlen Roth also appears a few times to solo over Mr. G's cool changes. For all players—including grungers and metalers—who want to expand their harmonic knowledge, *Strictly Rhythm Guitar* is a treasure trove of good ideas and tasty licks, as well as a chance to admire Danny's wild-looking custom Fender Tele. Also check out the first volume to this series, the aptly titled *Danny Gatton: Telemaster.*

Pete Prown is the editor of Guitar Shop *magazine, and a long-time contributor to* Guitar.

HARMONICS

BY ALEX SKOLNICK

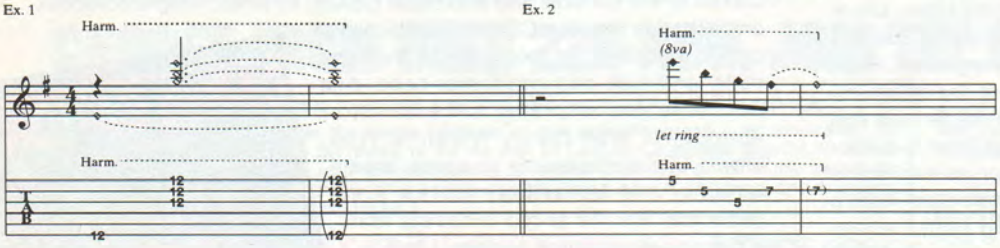
For this month, let's focus on harmonics. As many of you know, harmonics are sounded by applying pressure points to the guitar strings, producing a timbre resembling that of a chime or a bell. Although they are found all over the neck, "open harmonics" are most easily accessible at the fifth, seventh, and 12th frets. Plus, so-called "false harmonics" can be sounded from fretted notes. For example, if you barre all six strings across the first fret, your main harmonics will be at the sixth, eighth and 13th frets; that is, five, seven and 12 frets above your fretted notes. By adding this logic to your current vocabulary, you'll have the ingredients to really spice up your playing.

Let's begin by looking at open harmonics. Everyone has probably heard the intro to the Yes classic "Roundabout" (Example 1), which uses open harmonics at the 12th fret. Instead of pressing the notes to the fingerboard the way you normally would, lightly place your finger directly above the metal part of the fret. This technique also works for Example 2, which is played at the fifth and seventh frets, and comes from one of my own compositions, Testament's "Electric Crown." Reverse the passage and you'll hear the lick it was inspired by, Van Halen's "Somebody Get Me a Doctor." Speaking of Eddie Van Halen, when he first appeared on the scene, his use of harmonics was equally as groundbreaking as his legendary tapping technique. Especially unique was his combining of the two, as heard in the intro to "Women in Love" (Example 3). The harmonics are played via right-hand tapping, 12 frets above each note, a technique that was borrowed by Megadeth in "The Conjuring." For further harmonic inspiration, it helps to check out players outside rock and metal. For example, Weather Report, the legendary fusion group, featured the late bassist extraordinaire Jaco Pastorius, who broke a lot of ground with his use of harmonics, much of which can be applied to the guitar. A good example is his lick from "Birdland" (Example 4), where the harmonic can be achieved with the right-hand thumb or index finger as the note is being picked. These are called "pinched" or "artificial" harmonics. They can be mixed into your playing to achieve a harp-like effect, as done by Tuck Andress in his version of "Somewhere Over the Rainbow" (Example 5).

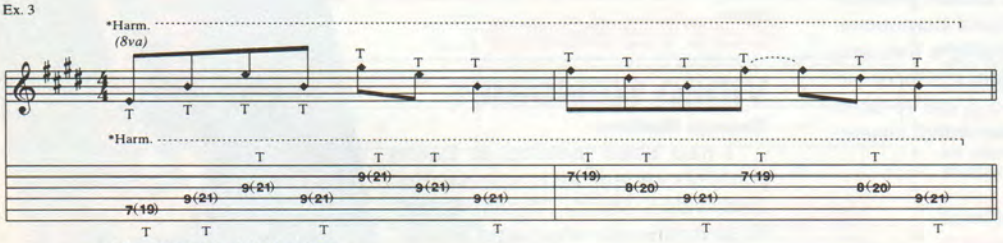
All these examples show harmonics at five-, seven-, and 12-fret intervals. As mentioned earlier, there are harmonics at other intervals, but they are less distinct, so I suggest you start with the ones listed here. Harmonics continue even beyond the last fret (above the guitar body) and to find them you have to search and memorize where they are in relation to the pickups, sound hole, a mark on the wood—anything that helps you remember a position. It helps a lot to have your electric guitar on the treble pickup, as it brings out the harmonics better than the rhythm pickup.

While the examples are a good place to start, you should check out other players as well, especially Jeff Beck, Billy Gibbons, Steve Morse, and Eric Johnson.

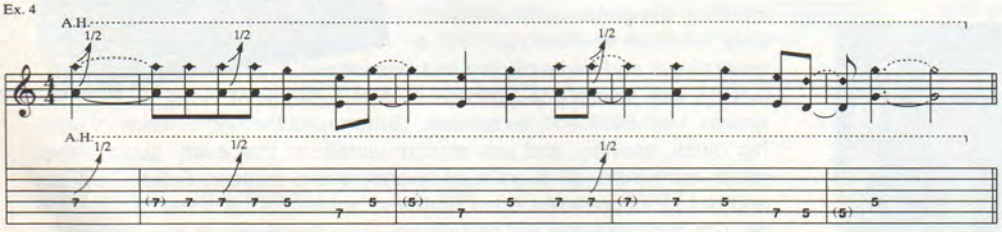
Finally, a huge thanks for the great response to this column that I've received on tour while meeting so many of you, as well as for the mail you've sent. Until next time!

Ex. 1

Ex. 2

Ex. 3



*Tapped harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.

Ex. 4

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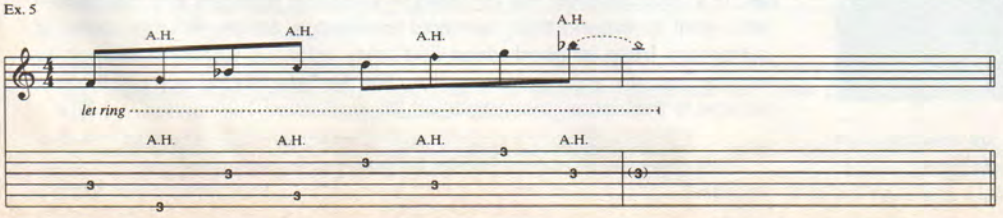
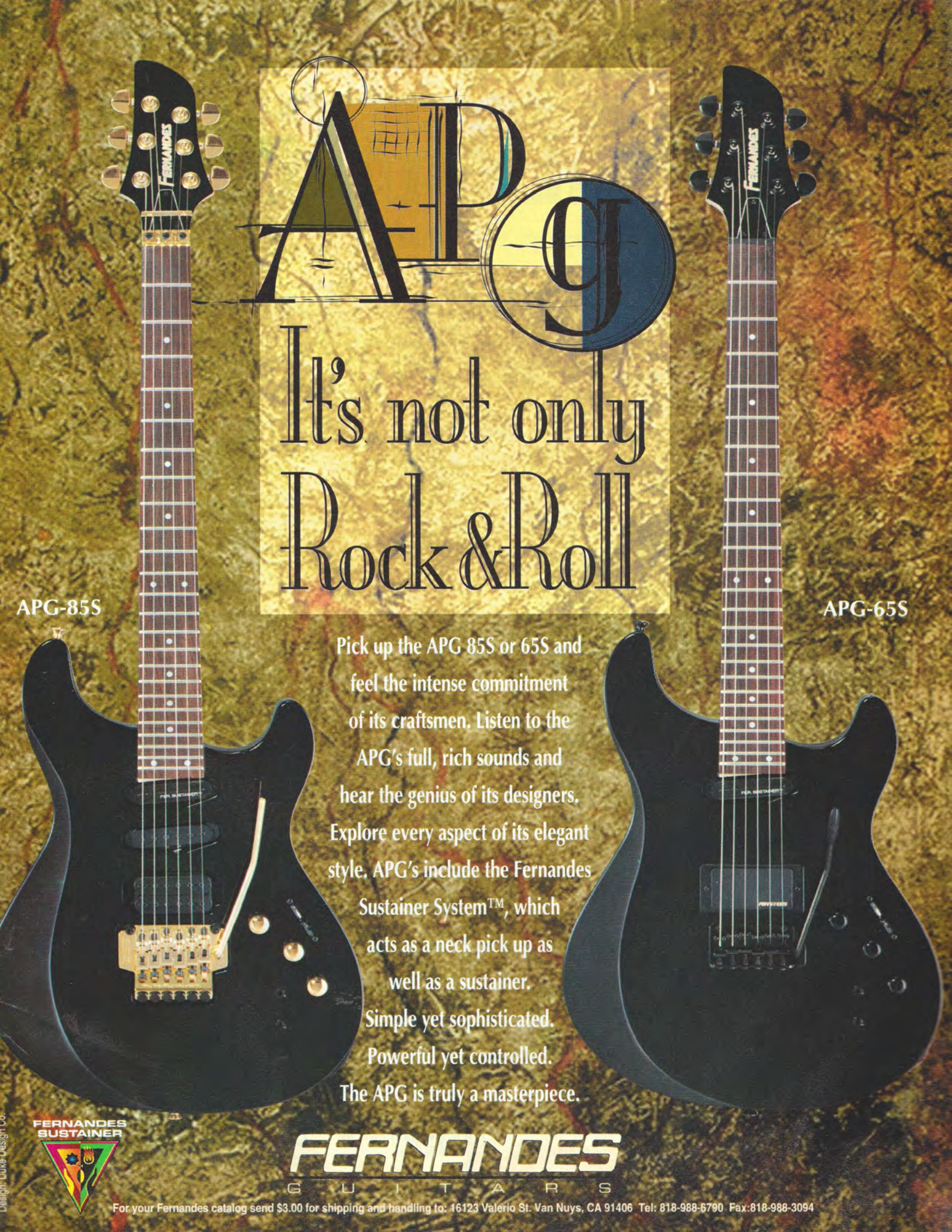

Steve Jennings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STRETCHING THE BOUNDARIES, Part II

BY TONY FRANKLIN

Last month I talked about alternate tunings, especially the low D tuning and the natural octave it creates with the regular open D string. I'm going to continue right where I left off...

We can take this open-octave tuning a stage further by detuning the A string to G, forming an octave with the regular open G string. Or tune the regular G string up to an A, forming an octave with the regular open A string. There are many variations. For instance, I once met a guy who tuned all the strings down a whole step (the rest of the band was in regular tuning) because he liked the deeper tone he got from the bass. It also allowed him to play the roots of common guitar keys like A, E, D, and G (common because of the convenience of open strings) as fingered notes, which gave him sweeter tone and flexibility, as I mentioned in the previous issue.

I often find that these and other tunings are useful in songwriting because they make us adapt. We have to think and play differently as they present us with a new sound palette to paint with, which brings out different aspects of ourselves. It's like sitting at a piano, or trying an instrument other than our own, or picking up an instrument we haven't played for some time. I find that the moment the new sounds we hear (or the once-familiar ones seen in a different light) spark off something within us; they inspire us to create something new. It's very exciting because we get beyond ourselves and just let the magic of the moment take over. The art is not to be in the way of the process. Don't think about it, just do it!

Jimmy Page used to change his guitar tunings according to the requirements of a particular song. It didn't matter if the tuning was traditional or otherwise; if the piece called for it, then it had to be so. This thinking inspired my playing on a song called "Billy" from Blue Murder's first album. The riff is a fast-moving, descending E–D–B pattern, and I was having problems landing cleanly on the B. So I moved the A string up a step to give myself an open B and ended the problem. It sounds simple, I know, but I get asked about this quite often.

Now, with the recent popularity of five- and six-string basses (which have been around longer than you may think), lower notes and a greater range are more readily available to us bass players. I have to say that I've never been drawn to the five-string; maybe I'm just too traditional (or is that a polite way of saying *stubborn*?!). When Jaco Pastorius was asked about the five-string bass, he would reply simply, "What for?" He felt that the regular electric bass had everything it ever needed and that the dynamic range and style came from the hands and imagination of the player. I feel the same way to a certain degree, but also, I've never gotten along with the spacing of the strings on a five- or six-string bass because of the way I play. But that's just me! Thank goodness we're all different, because this world would be a dull place otherwise!

Here's some food for thought. The electric bass is modeled after the upright bass, with the same E A D G tuning. But the electric bass is just as closely related to the cello, which has C G D A tuning. It would be interesting to tune the bass like the cello (with different string gauges), as we'd immediately have a far greater range, comparable to the five-string. Does this sound appealing or appalling? I guess *I'll* have to try it!

What I'm essentially saying is that we shouldn't limit ourselves by sticking with the familiar just because everyone else does it. I think it was King Louis XIV who requested that his wife lay down so he could see his child being born, and since then almost everybody does it that way. It happens to be a very unnatural way to give birth, but that's how traditions start, by somebody doing it first and others following suit.

We can start our own new traditions by breaking from the norm, trusting and following our hearts and instincts. Go on, stretch your boundaries; you'll be surprised how much you can do.

Thanks for listening.

Tony Franklin has played with The Firm, Blue Murder, Roy Harper, Glenn Hughes, David Gilmour and many more. He is renowned for his fretless work and was one of the first to bring fretless bass to the rock arena.

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tracks

VROOM
King Crimson (Discipline)

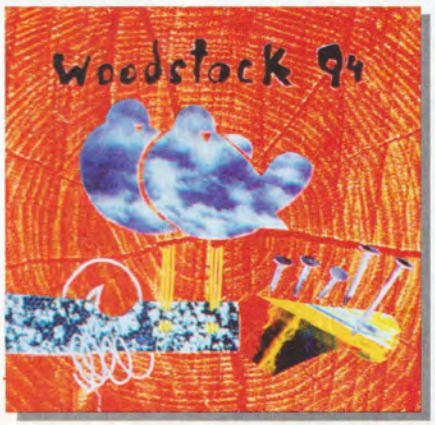
PERFORMANCE: Rousing and involved **HOT SPOTS:** All 30 minutes **BOTTOM LINE:** This "calling card" leaves you drooling for more

Ten years after helmsman Robert Fripp officially dry-docked King Crimson, the band has returned with *Vroom*, a 30-minute "calling card" that will have longtime fans and the daring among new listeners salivating for more from this new double-trio lineup (by some counts, the 11th version of the band since 1968). Joining elliptical guitarist Fripp are Crimson veterans guitarist Adrian Belew, bassist Tony Levin, and drummer Bill Bruford, along with newly crowned members percussionist Pat Mastelotto and Stick player Trey Gunn. Each of *Vroom*'s six pieces explores a distinct stylistic approach while retaining the signature puzzle-like quality of King Crimson music. The juxtaposition of sounds finds its greatest range between the disarming, vaguely Latin jazz groove of "One Time," with Belew's melismatic vocal whine, and the harsh, lumbering, mechanical riff of the improvisational instrumental "Thrak." There's also the driving rock of the title track's first part, the funky (from King Crimson!) jerk of "Sex Sleep Eat Drink Dream," the frantic "Cage" and the slowly coalescing noise of the free-form "When I Say Stop, Continue." As always, the ambitious, vital music requires a listener's active participation, particularly now, with two of everything adding to the density. *Vroom* is intriguing and tightly wound, almost as if King Crimson were restraining itself, waiting to release a decade's worth of ideas in a gush. We can only hope. —*Buzz Morison*

WOODSTOCK 94
(A&M)

PERFORMANCE: Uniformly short, sharp and simple **HOT SPOTS:** Joe Cocker, Jackyl, Rollins Band, Aerosmith **BOTTOM LINE:** A generic chart sampler/memento that you probably won't play much

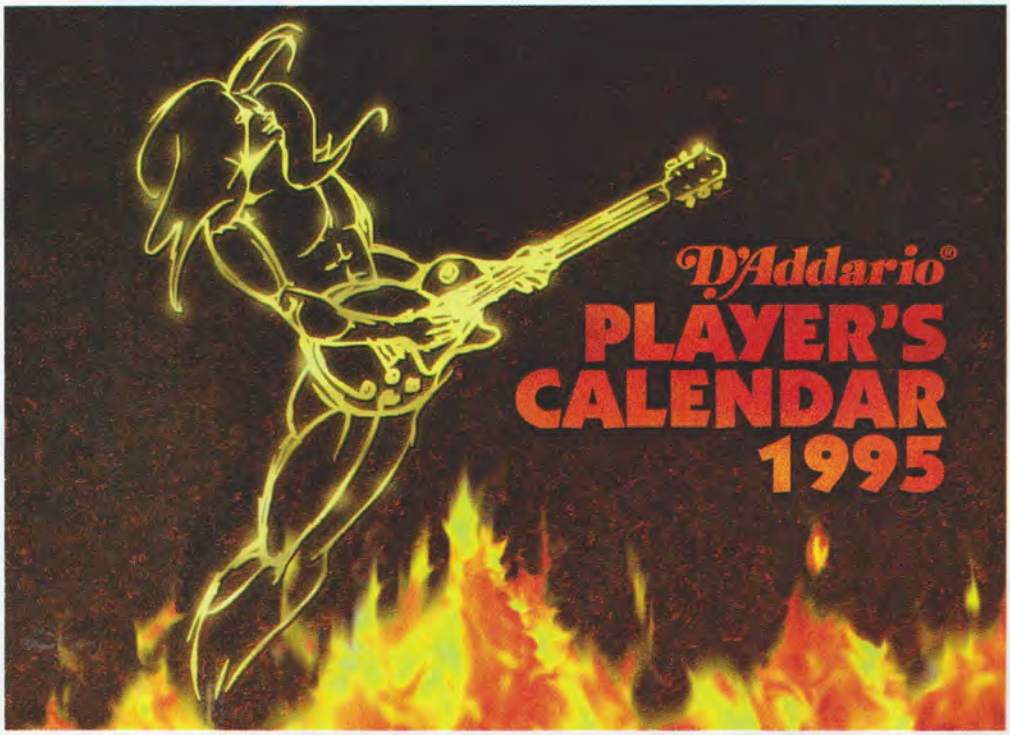
It's fitting that the defining aspect of the two-CD *Woodstock 94* concert sampler/photo keepsake is that the 27 artists included are represented by just one track each (contracts signed by all perform- ers at this upstate New York commercialized flashback limited them to that). The uniformly pristine recording quality of these performances—packed with crowd noise, stage announcements and fans singing choruses to Collective Soul's "Shine" and Metallica's "For Whom the Bell Tolls"—also reveals this festival's organizational and technological prowess. The show was run like a military



operation (except when Green Day caused a riot), and many of the musicians sound like they marched through their songs, including Metallica and the decidedly suspect Candlebox. Highlights from the almost totally Caucasian, heavily alternative lineup include festival two-timer Joe Cocker's rousing "Feelin' Alright," old-timer Aerosmith with a Joe Perry-jizzed "Draw the Line/F.I.N.E.," and wisenheimers Jackyl, whose "Headed for Destruction" may be the most energized and rocking track. Because a number of bands (The Cranberries, Collective Soul, Live, Salt 'N' Pepa) chose to include their most-heard tunes, you'll want to listen to *Woodstock 94* even less. Just as Primus bassist Les Claypool's attempt to recreate Jimi Hendrix's version of "The Star Spangled Banner" falls apart halfway through, this Saugerties sampler needs a good dose of mud for it to stick together as a whole. Guess you had to be there, except then it wouldn't have sounded this good. —*Buzz Morison*

WAITING FOR THE PUNCHLINE
Extreme (A&M)

PERFORMANCE: Stripped down and



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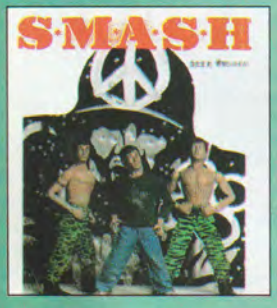
fast tracks

THE OTHER SIDE

Following her acclaimed solo album, Kristin Hersh has reformed **Throwing Muses** as a trio for *University* (Sire/Reprise), a compelling album of energized, turbulent rock powered by Hersh's on-the-edge-of-melody vocals and impressive, heavy-set guitar work....If **Nirvana**'s *MTV Unplugged in New York* (DGC) doesn't bring a tear to your eye, stop reading this column. This is as triumphant, poignant, revelatory, musical and sad an album as you'll ever hear....*Still in Hollywood* (I.R.S.) is a collection of B-sides and rarities from the defunct **Concrete Blonde** and should titillate fans and newcomers alike. Several outstanding live tracks, a glistening version of Jimi Hendrix's "Little Wing" and a downpour of ever-cool James Mankey guitar parts are highlights....**Veruca Salt** actually overcomes the mega-hype surrounding its seemingly instantaneous climb to major-label success on its impressive *American Thighs* (Minty Fresh/DGC). Nina Gordon and Louise Post's teetering harmonies, infectious melodies and buzzing guitars should turn their quartet into 1995's alternapop Breeders....**Kill Creek**'s debut, *St. Valentine's Garage* (Mammoth), keeps you on edge with its melodic but tense songs and explosive bursts of guitar and verbal anger....**Pile Up**'s *Norwalk* (Cargo) carries a sound aptly summed up by the band's name—a clattering jumble of twisted, oddly metered riffs and spare garage-rock parts....Original Primus/current Sausage guitarist Todd Huth's noisy crash-rock trio **Porch** has a self-titled debut on Les Claypool's Prawn Song label that's too athletically weird for easy consumption. On a song like "Little White Cracker," though, Porch sounds like a hurtling locomotive barely staying on the tracks driven by a savant engineer too engrossed in his own babbling to notice anything is wrong....Bands from Portland, Oregon, are starting to rumble. Among the loudest and most compelling is the chaotic trio **Everclear**, whose self-recorded/produced *Wall of Noise* was picked up by Capitol....**Chris von Sneidern**'s second album, *Big White Lies* (Heyday), boasts interactive liner notes, but it's the singer/songwriter's hook-filled pop songs that are the real attraction....The tense rock on *Amphetamines* (Zero Hour) by **The Black Watch** is both soothing and disrupting as J'anna Jacoby and English professor John Andrew Frederick enlist fuzzy guitars, distorted violin and deceptively deadly lyrics and harmonies in fine fashion....Alternative country-rocker **Stephen Yerkey**'s solo debut, *Confidence Man* (Heyday), finds the former Nonfiction singer backed by guitarist Joe Gore of Tom Waits/PJ Harvey notoriety....The folk-rock of **Wendy Bucklew** on *Painting Sidewalks* (Velvet Dwarf) includes some choice acoustic and electric ensemble guitar work in its ambling....A&M attempts to capture **John Hiatt**'s engaging live shows on *Hiatt Comes Alive at Budokan?*, which features his Guilty Dogs band and the thick, humping guitar of School of Fish's Mike Ward. The set features seriously rocking revamped arrangements of several Hiatt favorites, with Ward burrowing deep into the grooves in his dirty-toned style....Former Red Hot Chili Peppers guitarist **John Frusciante** definitely does not feel the funk on his solo *Niandra Lades and Usually Just a T-shirt* (American). The 28 self-recorded, self-consciously bizarre tracks (13 untitled, and all imbued with wispy, haunting, folk-like guitar) sound like a soundtrack from some extraterrestrial meeting between Cat Stevens, Captain Beefheart, Perry Farrell and Yanni that was damaged upon re-entry....Cincinnati's **Ass Ponys** make shambling, infectious guitar rock on their major-label debut, *Electric Rock Music* (A&M), via vivid small-town tales of life's confusion....England's vaunted **S*M*A*S*H** rock and rage with punk-trio glee on *Self Abused* (Vernon Yard), mixing quixotic wordplay ("*You've become prophetic like a Bronte*") with a host of feedback-drenched and tone-tortured pop riffs.



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tracks

"Naked" **HOT SPOTS:** "Hip Today" "There Is No God" "No Respect" **BOTTOM LINE:** Cool guitar riffs can't finish this joke

Extreme has developed a reputation for swaggering funk rock, high-concept albums and production, and flawless, sometimes spectacular musicianship. So what does the quartet do on its fourth album, a release thought by some to be critical to the band's commercial breakthrough? *Waiting for the Punchline* is a stripped-down, overdub-less, power-trio album topped by Gary Cherone's belted Broadway vocals full of clichéd, overwrought morality lessons with titles like "Cynical," "No Respect" and "Tell Me Some- thing I Don't Know." Cherone's no Rodney Dangerfield, and despite the blissful riffing and pirouetting leads of guitarist Nuno Bettencourt, you wait through the dozen tracks here and never receive the essential rock-song punchline—melodic hooks. At times *Waiting* sounds like Extreme's Van Halen tribute, with Bettencourt dazzling via his rhythmic prowess and dervish solos (check out "Hip Today") and Cherone doing his best Sammy Hagar jabber. At other times the band sounds like it thought a few Led Zeppelin, Pearl Jam and Soundgarden licks would cover enough ground to guarantee hipness or hit-ness. But without good melodies and with nothing but Bettencourt's skittering guitar work (and Pat Badger's impressive bass playing) to carry it, *Waiting for the Punchline* doesn't deliver. —*Buzz Morison*

AMORICA
The Black Crowes (American)

PERFORMANCE: Raw and gritty **HOT SPOTS:** "Nonfiction" "High Head Blues" "Wiser Time" **BOTTOM LINE:** Won't disappoint anyone but the naysayers

The Black Crowes' third album opens with two straight-ahead rockers full of harsh, chomping guitar parts and gritty soul squawking from Chris Robinson that seem aimed on a bull's-eye course toward this Georgia band's legion of critical naysayers. The music clearly displays the Black Crowes sound, music drenched in the past but soulfully residing in the band's own unique musical world. But then, mission accomplished, *Amorica* moves on, confidently climbing into its assortment of blues, funk, Southern rock and country grooves while exhibiting the six-man band's powerful push-and-pull interplay in arrangements that grow and wither, expand slowly and collapse with purpose. Guitarists Rich Robinson and Marc Ford have developed a symbiotic rhythm-based style that seemingly joins them at each chord, and Ford's playing, which weaves in and out of the familiar rise and fall of the Robinson brothers' melody patterns, clearly shows he's been fully absorbed into The Black Crowes' "theories and practices." New stylistic dabblings on the bubbling "High Head Blues," the gentle

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ROCK IN A HARD PLACE

Cinderella's *Still Climbing* (Mercury) is the kind of raw blues 'n' hard-rock album you wish Motley Crue still could make and Aerosmith would try to make. Tom Keifer and Eric Brittingham's guitars (and Keifer's screeching) can still rip your ears out...**Heyday** is the latest band of guitarist Ross the Boss, best known for his work with The Dictators and Manowar. The quartet's self-titled debut (Room Records) is pure Aerosmith/Bon Jovi Long Island hard rock, well-played but well-dated, too....Choosing Bob Rock to produce its new self-titled album (Sire/Reprise) could be either the kiss of death or life for **The Cult**, whose late-'80s success vaporized when their oeuvre (as it were) was taken deeper by Danzig and campier by Billy Idol. Producer Rock blew up Metallica's last album but imploded Motley Crue's, too, and while singer Ian Astbury now seems to be positioning The Cult between U2 and Pearl Jam (without much effect), it's always fun to hear Billy Duffy's yowling, razor-edged overamped guitar playing....If you have a fondness for Southern rock in an Allmans/Skynyrd mold, you've got to hear ***The Brothers Brooks*** (Dos). Gregg Brooks (note the two *g*'s) has a raspy, soulful voice eerily reminiscent of one Allman brother, while guitar-playing Tim plays a mean Duane Allman-inspired slide, but also picks funky and bluesy. Their album is pure Southern comfort.

BLUES

It's been a great month for blues; among the notable releases are **Ronnie Earl & The Broadcasters**' all-instrumental *Language of the Soul* (Bullseye Blues) featuring Earl's most impressive playing in a long career; former expatriate **Eddie C. Campbell**, who returned from Europe so his son could be born here and has made the groovin' *That's When I Know* (Blind Pig), full of his blunt-toned, funky playing; Louisianan **Kenny Neal**'s *Hoodoo Moon* aptly showcases his guitar (an incredibly beat-up vintage Fender Telecaster) and harmonica in his distinct modern-delta style; Minnesotan-turned-Texan **Teddy Morgan and The Sevilles**, who serve up raw, rockabilly/roots/blues trio swing on *Ridin' in Style* (Antone's) with wicked keen rhythm-guitar slashing from Morgan; and *Loose Tonight* (Blind Pig), the latest from former Albert Collins Band guitarist **Debbie Davies** whose Fender Strat really soars on her second album....***The Sun Records Collection*** (Rhino/RCA) may be the best of umpteen repackagings of the highlights from this pioneering Memphis label. Its three CDs show how the label developed from a blues and r&b house featuring the young B.B. King and Howlin' Wolf to issuing the first series of rock/rockabilly recordings from Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Johnny Cash, and many others....Check out **Kal David**'s *Double Tuff* (Soul Coast), an album of hipster blues in the Boz Scaggs/Steely Dan mold from the guitarist for two '70s cult bands, the Illinois Speed Press and the Fabulous Rhinestones. David's an L.A. club rocker now, but plays a tightly wound, icy-cool blues guitar....***Texas Music*** (Rhino) is a three-volume series that explores the roots of various Longhorn styles. Blues guitar aficionados will relish *Vol 1: Postwar Blues Combos*, which samples '50s and '60s recordings from a bunch of future greats and unknowns, while punk and pop rockers should dabble in *Vol. 3: Garage Bands & Psychedelia*.

Continued on page 162

sway of "Nonfiction" and the shuffling, countryish "Wiser Time" enrich the band's sound while the prominence of Eddie Harsch's keyboards adds to its fullness, making *Amorica* the Crowes' most compelling and least derivative album yet.

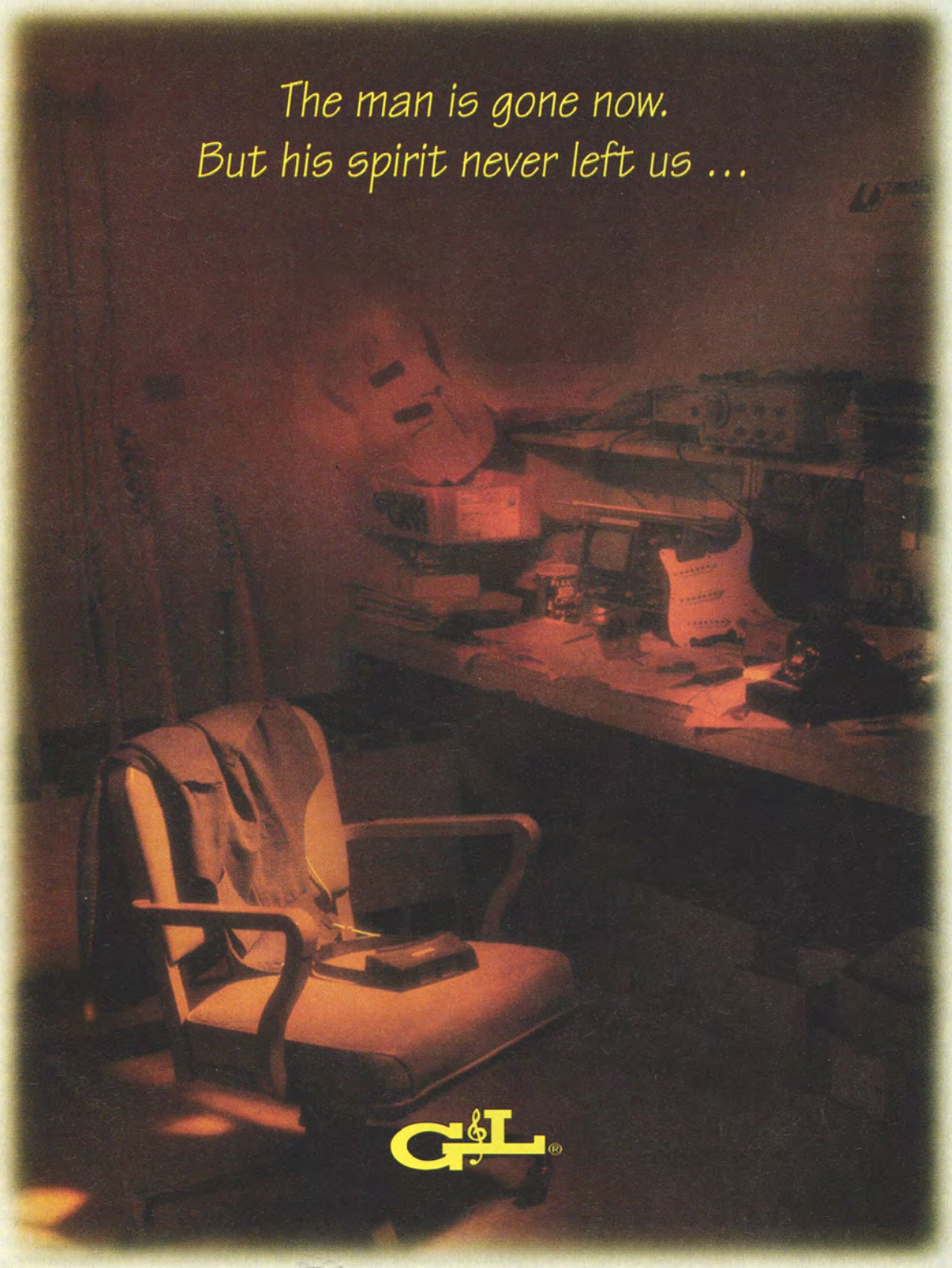
—Buzz Morison

TIME
Mercyful Fate (Metal Blade)

PERFORMANCE: Sharp as a skeleton's blade **HOT SPOTS:** "The Preacher" "Time" "The Mad Arab" **BOTTOM LINE:** Traditional metal done to perfection

As in cinema, where vampires and Frankenstein monsters have again proven their appeal, Mercyful Fate's venerable style of occult-flavored classic metal never really feels dated, and their consistency (though this is only their fourth full-length album in almost 15 years, and the second since last year's reformation) is remarkable. Original bassist Timi Hansen has been replaced by Sharlee D'Angelo, without much effect; King

Diamond's horror-show lyrics and demonically chameleonic voice are always a constant; and something about the magic combination of guitarists Hank Shermann and Michael Denner (much like Downing and Tipton in old Judas Priest) results in absolutely killer riffs like "The Preacher" and "My Demon." Another dominating, circular riff reappears throughout the opener "Nightmare Be Thy Name," spiked by exciting leads from Denner and Shermann. The axemen also shine on "Witches' Dance," with its liquid, ascending solos, while "The Mad Arab" writhes and twists with heavy Middle Eastern scale patterns (deftly continued into the exotic solo section). "Time" is perhaps the most interesting tune here, what with the striking harpsichord-and-guitar duet on an *Exorcist*/"Tubular Bells"-style theme, and some of King's eeriest choir-like effects. Coming to a morbidly triumphant peak with "Castillo del Mortes," *Time* runs out, if only till the next album. *—Greg Fasolino*



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DEATH, DOOM & HARD-CORE

Industrialists will be in for a surprise upon hearing **Chris Connelly**, best known for his work in Ministry and the Revolting Cocks, on *Shipwreck* (Wax Trax!/TVT). He sings like David Bowie and mixes dance-rhythm rock and elegant folk/pop with grace through compelling arrangements....**Front Line Assembly**'s anvillic *Millennium* (Roadrunner) pulls you onto the conveyor belt and into the machinery of its crushing industrial sound....The previous two artists are both alums of WaxTrax! Records, a pioneering industrial/dance label from Chicago that's celebrating its first 13 years with the three-CD ***Black Box*** (WaxTrax!/TVT). Included on the set's roller-coaster ride are classic tracks from Revolting Cocks, Coil, KMFDM, the KLF, Mussolini Headkick, My Life in the Thrill Kill Cult, and many others. Listen to the entire set at once and you're sure to come up bleeding....Cleveland's **Spudmonsters** make a lot of blasting if routine hardcore noize on *Stop the Madness* (Massacre), but who can deny the sentiments of "Death Sucks," "10 Lbs. of Shit in a 5 Lb. Bag," and the catchy "Beer"?...Sweden's **B-Thong** (huh?) pumps out riff-heavy metalcore that borrows from both Danzig and Soundgarden on *Skinned* (Pavement); don't tell your kid brother, but the album has a song titled "Power Ranger." It's morphin', man....If you're into the Biohazard metal-rap scene, check out another Swedish band, **Clawfinger**, whose *Deaf Dumb Blind* (Metal Blade) dishes raging riffs, head-twisting rhythms and corrosive verbal delights.

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SHUT UP 'N PLAY (INSTRUMENTAL)

Prolific speed classi-metalist **Tony MacAlpine** mixes original classical piano opuses in with typically wicked supersonic picking on *Premonition* (Shrapnel), a relentless all-instrumental affair....**Derek Taylor** apparently spent too many nights alone with his guitar in Corsicanna, Texas, because his *Dystrophy* (Shrapnel) album of grunge/hardcore/industrial instrumentals is twisted, tough and uncompromising; a headbanging dose of wood-chipping licks. Taylor can also be heard in the band Crimeny....*Don't Look So Serious* (Legato) from Berklee College instructor/guitarist **Tim Finn** and his group hip-hops through all imaginable shredding styles with Dixie Dregsian fluidity, proving Finn has a lot of skills to pass on to students....Veteran of Rod Stewart and Billy Squier tour bands, guitarist Jeff Golub has put together the jazz-fusion band **Avenue Blue** whose self-titled debut (on BlueMoon) offers deep in-the-pocket groove picking from the leader....***Beyond the Beach*** (Upstart) is a relentless collection of 19 modern-day surf-n-bizarre-turf instrumentals from contemporary bands the world over, including the known (Southern Culture on the Skids, Tin Machine, Spies Who Surf) and unknown (Hillbilly Frankenstein, Huevos Rancheros). It's a total gas....Thirty years of spine-tingling solo acoustic blues/folk/avant guitar from **John Fahey** is collected in the two-CD *Return of the Repressed* (Rhino). Fahey's stark, echoing playing is the antithesis of Adrian Legg's technical virtuosity....On *Country Soul Guitar* (Daring) guitarist **Duke Levine** assays the kind of soul and country-blues ground covered by bands such as Booker T. & the MG's. Levine's a tasty picker and a pretty good tunesmith, and...he doesn't sing!

—Buzz Morison

To School or not to school?

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accomplish setting people on the path to becoming artists.

To be an artist is about developing a self and developing an aesthetic self and applying that sensibility to different media. That's one idea. But then again, music is such a mysterious thing. For someone like Robert Johnson, *life* was his school. The school for great jazz musicians was really each other; the generations of musicians before them. A lot of them did go to music school for the rudiments of music, but I would argue that Charlie Parker taught Miles and Miles taught Coltrane, and so on. This was not in so much the official capacity of teaching curriculum. Monk taught everyone, as a mentor and as a guiding figure. The great musicians are all teachers. What they do provides lessons. Not every musician can teach, but the things that are done can be instructive. You can look at someone and appreciate how they did this and that.

But you have to be very careful with the idea of "this is the right way to do it, this is the wrong way to do it." There is a right and wrong in music. Certainly in a particular genre there is a "right." Genre music has certain things that dictate the form. In the blues, there is a form. The rhythms of a bossa nova are a certain kind of form. Then look at the people who are pioneers in those musics. Those people bend the rules of the genre. Everyone else follows close to the form. The people who are the masters know what the forms are but they disregard or alter them to suit their voices. At the top of the genres of music are people who have voices that speak in that language, and everybody else kind of deals with the basic schematic of it. Blues is reduced to a I-IV-V, 12-bar pattern with dominant chords. If you look at the masters, they do all kinds of things. There are great songs that John Lee Hooker did that have no changes. They are just a vamp, but the song is talking about, say, a funeral. I have heard this kind of blues with one droning chord, and it's about this one particular mood, and it's to focus your attention on that one thing. It's very effective.

DAVE MUSTAINE (Megadeth)

When I started playing I just wanted to be cool, and the guitar got me immediate recognition, especially the fact that guitar playing wasn't that advanced back then as far as rock goes. Unfortunately for me, I haven't progressed too much from when I was 14. But it was one of those things where you got some recognition and esteem, and you say, "This is pretty good; I'll take two."

My sister used to play piano, and she used to get all this horrible sheet music of The Beatles, Cat Stevens, and Elton John. And I would strum along with her in-between buying new guitars, because every time she got upset with me, she would play *el-kabong* with me and my guitar! Needless to say, I went through a few acoustics. I took a guitar class in high school and aced that, and then took some music theory in college at Golden West Junior College. But they told me that I already knew enough and had to leave the class to make room for other students. But all I could do was read music—the *word* M-U-S-I-C—and I was far from being able to read sheet music.

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alma mater

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style of their choice (rock, jazz, fingerstyle, etc.) and can either specialize in that area or combine courses to get a broader training.

In essence, this is summer vacation for guitarists on steroids. The 1,400 students accepted each summer have to have some substantial knowledge of the guitar—at least six months of study—and then they spend 24 hours a day for weeks at a time learning to be better guitarists. Unlike other schools, NGSW does not require audition tapes; students are placed in their proper sphere upon arrival.

Atlanta Institute of Music
Norcross, GA
(404) 242-7717/
(800) 886-6874
Founded: 1985
Tuition: $1,675 per quarter, $6,700 for one year
Housing: not included
Enrollment: 100
Length of Study: 4 12-week quarters

Founded by former GIT instructor Steve Freeman, AIM emphasizes all forms of guitar playing, from rock to jazz to classical. While stressing theory and performance, the school also focuses on improvisation and arranging. In many respects, AIM is almost a Southern version of GIT, and many of its instructors graduated from GIT (AIM was originally designed as a GIT affiliate). Students must pass written and audio auditions in order to be admitted, and are placed in courses relative to their performance; they also must have a high-school diploma or equivalent. No beginners are accepted.

AIM also has a nine-week summer session that compresses all the elements normally found in the 12-week quarter. The school is located 15 miles north of Atlanta, which is one of the only cities in the Southeast that can boast a decent music scene. The weather's good, too, and the cost of living is fairly acceptable by most standards. Bringing a car is a very good idea; the Atlanta area is almost as spread out as L.A.

For guitar schooling within a university environment, the following schools are among the most highly regarded in the U.S.:

Duquesne University
Summer Guitar Workshop
Pittsburgh, PA (412) 396-6080
University of Miami
School of Music
Miami, FL (305) 284-2245
University of Wisconsin
Madison, WI (608) 263-1900
Juilliard
New York, NY (212) 799-5000

Actually, we're just kidding about Juilliard. Even if you went there as a classical guitarist, you'd be treated like a second-class citizen. Hell, you can get that treatment from any club owner, and you don't even have to pay tuition.

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Why There Are So Many Rock'n'Roll Guitar Players

The creator of The Simpsons *and author of* Life in Hell, *Matt Groening is known for inviting some of the most popular guitarists and guitar bands to appear as themselves on TV's weekly animated* Simpsons *series. Among others, George Harrison, Aerosmith, Red Hot Chili Peppers, and Spinal Tap have shown up on the prime-time cartoon as hand-drawn caricatures, making the leap from real life to the world of animation with the stroke of a few pens. One would almost think that Matt has taken it upon himself to immortalize rock musicians on the tiny screen.*

But once upon a time, Matt was not so complimentary of rockers—especially rock guitarists. In fact, he actually wrote a piece on the rabbit-like proliferation of guitarists that were popping up everywhere in the 1980s. The following article—which we think is pretty damn funny—was originally written as part of Matt's "Sound Mix" column, which ran in the L.A. Reader *in 1986. It is appropriately titled "Why There Are So Many Rock'n'Roll Guitar Players." We suggest you read it out loud.*

Those who can, do. Those who can't, teach.
Those who can't teach, administrate. Those who can't administrate, take dictation.
Those who can't take dictation, answer the phone. Those who can't answer the phone, wait on tables.
Those who can't wait on tables, carry dirty dishes to the kitchen.
Those who can't carry dirty dishes to the kitchen, wash the dirty dishes.
Those who can't wash the dirty dishes, buff the floor. Those who can't buff the floor, haul out the garbage.
Those who can't haul out the garbage, write novels. Those who can't write novels, write short stories.
Those who can't write short stories, write articles. Those who can't write articles, edit.
Those who can't edit, write music columns. Those who can't write music columns, write personals.
Those who can't write personals, write letters to the editor.
Those who can't write letters to the editor, spraypaint graffiti.
Those who can't spraypaint graffiti, write screenplays. Those who can't write screenplays, write for TV.
Those who can't write for TV, read scripts for studios. Those who can't read scripts for studios, act.
Those who can't act, take acting classes. Those who can't take acting classes, sing.
Those who can't sing, sing rock'n'roll. Those who can't sing rock'n'roll, sing it anyway and also play rock'n'roll guitar.
Those who can't sing or play rock'n'roll guitar don't let that stop them. ***—Matt Groening***

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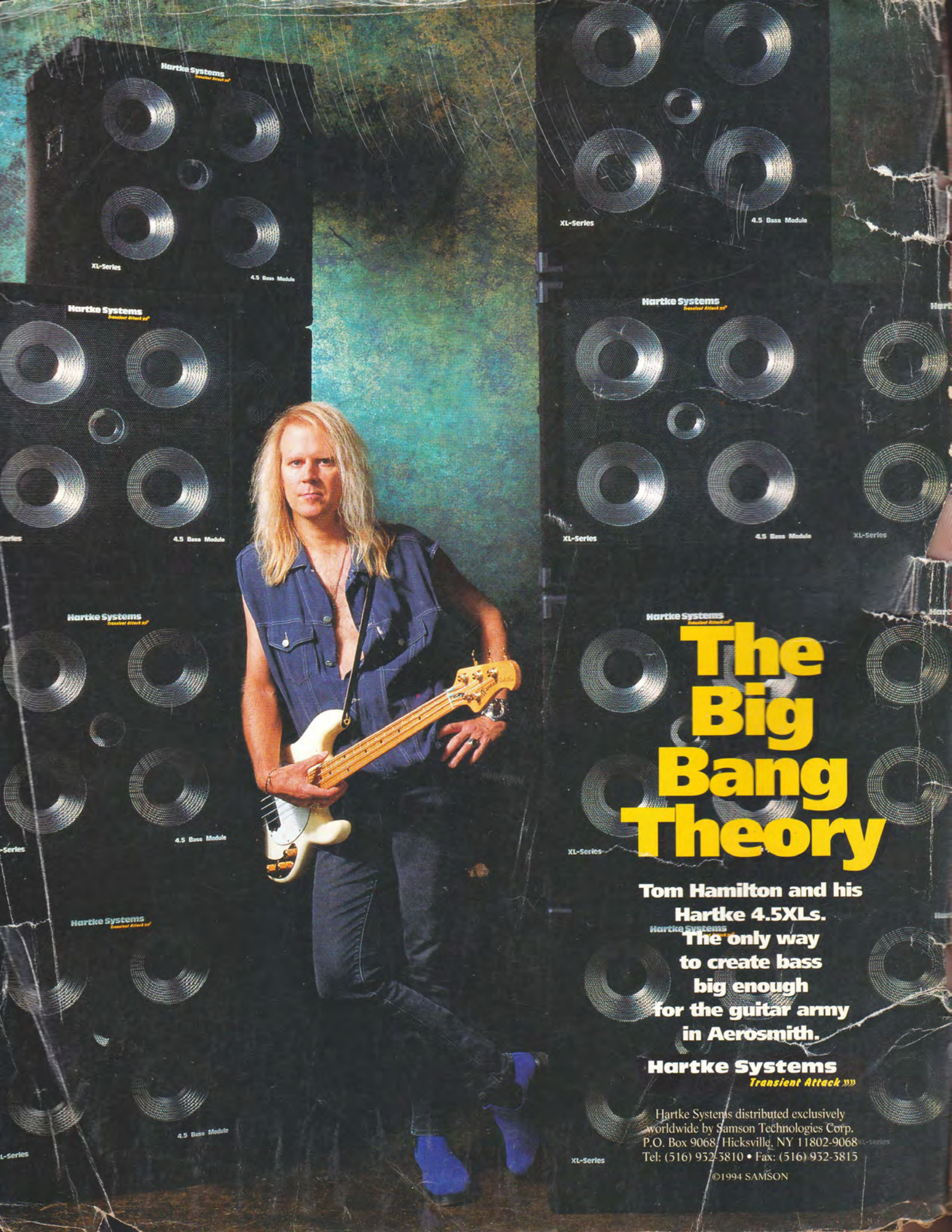
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